

# THE ATHENÆUM

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SATURDAY, MARCH 30, 1872.

PRICE  
THREEPENCE  
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## EASTER HOLIDAYS.

**THE SOUTH KENSINGTON MUSEUM** will be OPEN FREE from the 1st to the 6th of April (both days inclusive) Hours, 10 a.m. to Ten p.m. of the Duke of Edinburgh's Collection, consisting of the Pictures, Objects of Natural History, &c., will remain for Exhibition until after the Easter Holidays.

**THE SPECIAL LOAN EXHIBITION OF MUSICAL INSTRUMENTS**, made before 1800, together with Drawings and Casts of Ancient Instruments, will be OPENED at the SOUTH KENSINGTON MUSEUM in the Month of JUNE, 1872. It is requested that any information bearing on the subject may be communicated by Possessors of Instruments and others to the Secretary of the Musical Instruments' Exhibition Committee, South Kensington Museum, London, W.

## SCIENCE AND ART DEPARTMENT of the COMMITTEE OF COUNCIL ON EDUCATION, SOUTH KENSINGTON.

**LOCAL EXAMINATIONS IN DRAWING OF THE SECOND GRAD.** Examinations in Drawing of the Second Grade will be held at South Kensington, and at Schools of Art, Night Classes, and other Centres established under Local Committees in the Metropolis, on the Evenings of the 25th and 26th April, 1872.

The Examinations will be open to Male and Female Candidates above 12 years of age, who are not attending Elementary Day Schools for the poor.

Applications of Candidates must be made before the 15th of April. They must be addressed to the SECRETARY, Science and Art Department, South Kensington, W., or to the Special Local Secretary of either of the following districts:

Chelsea—J. S. Quilter, Esq., 9, Conduit-street, W.  
Finsbury—E. J. Tabrum, Esq., St. George's Hall, Barnsbury.  
Greenwich—W. Howarth, Esq., Roan's Central School, Greenwich.  
Hackney—W. C. Avenell, Esq., 41, Squire's-street, Bethnal-green, E.  
Lambeth—F. Dugard, Esq., 2, Beverley-road, Wandsworth Common, S.W.  
Marylebone—Rev. A. Wright, 207, Great Portland-street, W.  
Southwark—Alfred Bourne, Esq., Training College, Borough-road, S.E.  
Tower Hamlets—T. Scrutton, Esq., 73, East India-road, E.  
Westminster—Rev. G. W. G. Sneylen, Training College, Horseferry-road, Westminster, S.W.

By order of the Lords of the Committee of Council on Education.

## ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W. March, 1872.

### LECTURE ARRANGEMENTS after EASTER, 1872.

Subscribers of Two Guineas are admitted to all the Courses. A Single Course, One Guinea or Half-a-Guinea. Lecture Hour, 3 o'clock.

Dr. WM. A. GUY, F.R.S.—Three Lectures 'On Statistics, Social Science, and Political Economy.' On Tuesdays, April 2nd, 16th, and 29th.

EDWARD B. TYLOR, Esq. F.R.S.—Six Lectures 'On the Development of Belief and Custom among the Lower Races of Mankind.' On Tuesdays, April 2nd to June 4th.

Professor TYNDALL, LL.D. F.R.S.—Nine Lectures 'On Heat and Light.' On Thursdays, April 11th to June 6th.

B. A. PROCTOR, Esq. B.A., Hon. Sec. R.A.S.—Five Lectures 'On the Star Depths.' On Saturdays, April 13th to May 11th.

Professor ROSCOE, F.R.S.—Four Lectures 'On the Chemical Action of Light.' On Saturdays, May 18th to June 8th.

The FRIDAY EVENING MEETINGS will be RESUMED on April 12th, at 8 p.m., when JOHN MORLEY, Esq., will give a Discourse 'On Rousseau's Influence on European Thought,' at 9 p.m.

The following Discourses will probably be given by A. Vernon Harcourt, Esq. F.R.S., President of the Royal Society, Wm. Spottiswoode, Esq. LL.D., Treasurer R.S. and R.I., Nevil Story Maskelyne, Esq., Professor Abel, F.R.S., Professor Clifford, Edward J. Poynter, Esq. A.R.A., and Professor Odling. To these Meetings, Members and their Friends only are admitted.

Gentlemen desirous of becoming Members are requested to apply to the Secretary.

New Members can be proposed at any Monthly Meeting. When proposed, they are admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment: First year, Ten Guineas; afterwards, Five Guineas a year; or a Composition of Sixty Guineas.

## CRYSTAL PALACE.—On EASTER MONDAY

will be produced a new and original Poetical Allegory or Masque, written expressly for the Crystal Palace by E. L. Blanchard, Esq., entitled 'A LEGEND OF SPRING; or, The Victory of the Sunbeam.' The Masque will be presented on the Great Stage at 4.45 p.m. The principal Scenes will be:—Ice-cave Caverns of King Winter—The Floral Haunt of Spring, a Set Picture, in which Flowers will be personated, and Hills and Cascades of Real Water, as well as with other particular features, will be employed. Spring, as welcomed by the People in 1872, all the Sports and Pastimes reproduced with absolute accuracy from Strutt; and a Grand Developing Scene, The Boy Dawn of Summer, when the Floral promise of Spring is matured. The Ballets and Dances, arranged by Mr. Cornock, of the Royal Italian Opera, will comprise the Ballet of Spring Flowers, characteristic Dances of the Sixteenth Century, Masses and Minstrels, &c. The new Scenery by Mr. Fenton, Mr. Emden, and Assistants. Masks and Characteristic Dresses designed by Dykynyn. The Music composed and compiled by Mr. W. Montgomery. The whole produced under the direction of the Company's Stage Manager, Mr. T. H. Friend. A Preliminary Entertainment at 12.30.

Special Arrangements on all the Railways. The Palace will be illuminated at dusk.—Admission, One Shilling, or by Guinea Season Ticket.

## COLLECTION OF OLD MASTERS.

A new addition has been made to our London Picture Galleries—a sort of Cabinet Gallery, small, but fitted up with great taste. It is situated at No. 25, Wigmore-street, Cavendish-square. It appears to be the object of the Proprietor, Mr. Maxwell Thompson, to keep on view a cabinet collection, similar to the large one of the Old Masters now at the Royal Academy; only, in the case of the Wigmore-street Gallery, the Pictures which the public are invited to inspect are for sale.—*Birmingham Weekly Post*, Feb. 10, 1872.

Admission by private address card. Open from 10 till 4.30 o'clock.

## ROYAL LITERARY FUND.—The EIGHTY-

THIRD ANNIVERSARY of the Corporation will take place in St. James's Hall, on WEDNESDAY, the 5th of May.

HIS MAJESTY the KING of the BELGIANS in the Chair.

The Stewards will be announced in future advertisements.  
10, John-street, Adelphi. OCTAVIAN BLEWITT, Secretary.

**MISS EMILY FAITHFULL** will give an Afternoon POETICAL and DRAMATIC RECITAL at YORK, April 9th. Right Hon. LORD MAYOR, M.P. in the Chair. A Lecture in the Evening on POETS WHO WRITE IN PROSE, the Rev. Canon HEY in the Chair. After visiting Newcastle-on-Tyne, MISS FAITHFULL will Lecture, April 17th, before the EDINBURGH LITERARY INSTITUTE, on THE BEST SOCIETY—OUR BOOK-SHELF.

**READING ALOUD, PUBLIC SPEAKING, &c.**—MISS EMILY FAITHFULL continues her CLASS LESSONS every MONDAY and THURSDAY, at 3 o'clock. Private Lessons daily. Miss Faithfull has been most successful in curing indistinct articulation, hesitancy, lisping, and in strengthening Pupils suffering from weak chests (vide *Lancet*). Ten Lessons in Class, 11. 1s.; Course of Six Private Lessons, 3s. 2s.—Apply to SECRETARY, 50, Norfolk-square, Hyde Park, W.

## SCHOLARSHIP FOR WOMEN. HITCHIN COLLEGE.

Forms of Entry for the Entrance and Scholarship Examination, to be held in June, 1872, may be obtained on application to the Hon. Sec., Miss DAVIES, 17, Cunningham-place, London, N.W. These forms must be filled up and returned on or before April 30. A Scholarship, tenable for three years from October, 1872, will be awarded to the Candidate who shall pass best in the above Examination.

## THE LADIES' COLLEGE, SOUTHAMPTON.

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For information as to Fees, &c. apply to the HONORARY SECRETARY, 9, Grosvenor-square.

## HYDE PARK COLLEGE FOR LADIES, 115, GLOUCESTER-TERRACE, Hyde Park.

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## ST. DAVID'S COLLEGE.—The PROFESSORSHIP OF HEBREW and THEOLOGY, and the Office of SENIOR TUTOR, who is ex officio Vice-Principal, ARE NOW VACANT, by the resignation of Canon Perowne.

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## THE COLLEGE, WESTON-SUPER-MARE.

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A Prospectus will be sent on application to the Rev. the Head Master.

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## LITERATURE

*Middlemarch.* By George Eliot. Book III.—*Waiting for Death.* (Blackwood & Sons.)

THE third instalment of '*Middlemarch*' ends in doubt—a doubt too evidently adapted to the exigencies of a serial form. Old Peter Featherstone, "not less able than usual to enjoy his consciousness of wisdom in distrusting and frustrating mankind," is dying fast; and, vulture-like, the Featherstones and Waules close round him with testamentary purpose. Brothers Solomon and Jonah and sisters Martha and Jane take bodily possession of Stone Court, where are also installed Mary Garth, of right, and Mrs. Vinoy and her son Fred, by Mr. Featherstone's request. That the Featherstones should hang together against the Vincys is natural. Still more natural is it that they should quarrel amongst themselves, and that there should be "a general sense running in the Featherstone blood that everybody must watch everybody else, and that it would be well for everybody else to reflect that the Almighty was watching him." No scrutiny, however, can open the secret of old Peter's iron box. True to himself, the old man snaps and snarls at everybody, is oracular as to his will, and inflicts torture with a keen sense of power. In the night, alone with Mary Garth, he dies. He has, it seems, made two wills, of which he wishes to burn one. But both remain; and upon their tenor hangs Fred Vinoy's life; for Fred has borrowed money, with all belief in his powers of repayment, "having the superfluous securities of hope at his command"; and Mary Garth's father has backed Fred's bill; and Fred has been unlucky in speculation upon horseflesh; and, "not having occupied himself with the inconvenience and possible injury that his breach might occasion other people," is now in most unhappy plight, seeing himself in his true light, as a pitiful rascal, who is robbing other people of their savings. But it is not for Fred and Mary alone that the plot is thickening. Lydgate—how or why it would be as hard to say as in real life—finds himself engaged to Rosamond Vinoy; and Mr. Vinoy, who is expecting Stone Court for Fred, has given his consent to the arrangement "with astonishing facility, passing at once to general remarks on the desirableness of matrimony for young men and maidens, and apparently deducing from the whole the appropriateness of a little more punch." For "the right word is always a power, and communicates its definiteness to our action." And Mr. Vinoy has discovered that old Featherstone's death is only his "demise"; and "considered as a demise, old Featherstone's death assumed a merely legal aspect, so that Mr. Vinoy could tap his snuff-box over it and be jovial, without even an intermittent affectation of solemnity." And besides Lydgate and Rosamond, Dorothea, too, claims our interest, as Mr. Casaubon is too clearly dying fast,—indeed, has a fit which can have but one meaning. And Dorothea's future is still further perplexed by the fact that Mr. Brooke, who is the most good-natured of all unwise men, has asked young Will Ladislav to stop with him, "feeling an interest in a young man who is starting in

life with a stock of ideas." And more than all, exactly as 'Old and Young' put the riddle of which the answer lies in 'Waiting for Death,' so in 'Waiting for Death' a riddle is put, in the thirtieth chapter, the answer to which is even harder to guess, and ought to be the hinge of the tale.

For the rest, '*Middlemarch*' is itself. Celia is to become Lady Chettam, and is very full of happiness. Mr. Brooke is more happily vague than ever, his advice to Casaubon after his fit being—

"Yes, yes; get Dorothea to play backgammon with you in the evenings. And shuttlecock, now—I don't know a finer game than shuttlecock for the daytime. I remember it all the fashion. To be sure, your eyes might not stand that, Casaubon. But you must unbend, you know. Why, you might take to some light study: conchology, now: I always think that must be a light study. Or get Dorothea to read you light things, Smollett—'Roderick Random,' 'Humphrey Clinker': they are a little broad, but she may read anything now she's married, you know. I remember they made me laugh uncommonly—there's a droll bit about a postilion's breeches. We have no such humour now. I have gone through all these things, but they might be rather new to you."

And we have one or two new actors, such as Mr. Horrock, the horse-dealer, "whose costume, at a glance, gives him a thrilling association with horses," and whom Nature has blessed with "a face which by dint of Mongolian eyes, and a nose, mouth, and chin seeming to follow his hat-brim in a moderate inclination upwards, gave the effect of a subdued, unchangeable, sceptical smile, of all expressions the most tyrannous over a susceptible mind, and, when accompanied by adequate silence, likely to create the reputation of an invincible understanding, an infinite fund of humour—too dry to flow, and probably in a state of immovable crust,—and a critical judgment which, if you could ever be fortunate enough to know it, would be the thing and no other." And with Mr. Horrock is Mr. Trumbull, the auctioneer, who is "an amateur of superior phrases, never using poor language without immediately correcting himself," and who, "if anybody had observed of him that Mr. Borthrop Trumbull, being an auctioneer, was bound to know the nature of everything, would have smiled and trimmed himself silently, with the sense that he came pretty near that." Still more heavily outlined is Solomon Featherstone, who "thought himself much deeper than his brother Peter; indeed, not likely to be deceived in any of his fellow-men, inasmuch as they could not well be more greedy and deceitful than he suspected them of being. Even the invisible powers, he thought, were likely to be soothed by a bland parenthesis here and there—coming from a man of property, who might have been as impious as others." And there is also Mrs. Plymdale, who "doesn't think that marrying is everything," and indeed, "would have a girl first seek the kingdom of God"; but who none the less has an eye to this world and its matters, and so holds that "a girl should keep her heart within her own power."

What the end of '*Middlemarch*' may be, we hardly wish to guess. Its chief interest is as a study of English life. The action does not absorb us, as in 'Adam Bede' and 'The Mill on the Floss.' There are too many actors for

that, and too many threads woven into the one strand; but as a thoughtful anatomy of English habits and English modes of thought, full of dry, quiet humour, '*Waiting for Death*' is worthy its author. Whether '*Middlemarch*,' as a whole, will suffer from the form which its periodical appearance entails, remains to be seen. Certainly, as yet, each part has been perfect of itself.

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NEARLY twenty years have elapsed since the Parker Society issued one of the most interesting volumes of their series, namely, the '*Correspondence of Archbishop Parker*,' letters written by and to him during forty years of his life—that is to say, from 1535 to the year of his death, 1575. The volume was edited by the late Mr. John Bruce and the Rev. T. T. Perowne. The letters created a desire in many readers for a narrative of the whole of a life which was only revealed in the correspondence, in part, fragmentarily. A biographer was needed who should be rather a judge summing up evidence than a witness giving hearsay testimony, or an advocate pleading, officially, *ex parte*. Scholarship, knowledge of the times, their events, and of those who were the foremost men in bringing about the events, with zeal and fairness in dealing with the fierce controversies and the fiercer controversialists of the period, were indispensable. We are disposed to think that the Dean of Chichester has shown himself to be possessed of the necessary qualifications for a difficult and delicate task, and that he has given us as honest and satisfactory an account of Parker's life and times as could be produced now or later.

Parker's life is, in fact, a history of Parker's times. He was of little note till he was taken from comparative privacy to bear the highest dignity, and was called to fulfil the most solemn and important duties, at a time when honest performance of duty was often repaid by slander and open or secret hostility. The "stations" of his career may be soon enumerated. He was born at Norwich, in the reign of Henry the Seventh, A.D. 1504, and he was of a family the gentility of which was not affected by some of its members being in trade. He was admitted a member of Corpus Christi (or Bene't) College, Cambridge, in 1522. For this college his love never cooled. He loved it living, and he remembered it dying. When promotion was offered to him, Parker said,—*"To tell you my heart, I would rather have such a thing as Bene't College is in Cambridge,—a living of twenty nobles a year, at the most,—than to dwell in the deanery of Lincoln, which is two hundred at the least."* The cost of Parker's maintenance at Cambridge was defrayed from his mother's purse; but he repaid the outlay by hard study, virtuous practice, and success. He was in turn Chaplain to Anne Boleyn and to the King, her husband. He became Master of Corpus Christi College in 1544. As a married priest (and he was most happily married) Parker was deprived by Queen Mary, and we may add that, in the same character, he was not much relished by Queen Elizabeth. During the reign of the

former Queen he lived not wholly unmolested, and it was after the accession of Elizabeth that Parker's essentially public life began. In that respect he belongs wholly to Elizabeth's reign. She made him Archbishop of Canterbury. Parker had much to do with the Bishops' Bible. Literature was indebted to him for editions of several of the old English historians, and the Church remains grateful, chiefly to him, for the treatise, 'De Antiquitate Britannicæ Ecclesiæ.' In May, 1575, he was laid in his grave,—a grave not destined to remain inviolate,—at Lambeth.

Parker lived through the struggle of the Reformation, and the prominent leaders of Reform passed away before him. Zwingli was killed at the Battle of Cappel in 1531; Luther's career came to its close in 1546; Melancthon was borne to his rest in 1560; and, four years later, Calvin was summoned from the world. Parker, as a Reformer, had not to follow the intolerant canons of those who had so honestly raised a claim for toleration; he had to avoid their errors. When we close this book, we are at a loss to account for the preservation of any sense of religion at all among a perplexed people, who, between conflicting sects, saw with utter bewilderment Christianity all but strangled and buried. Calvin spoke with abhorrence of the idea of "fanatics," that the grace of God was free to all. In his view, it was given only to the predestined. Predestination he himself called "horrible," but "true." Luther, on the other hand, was satisfied that Zwingli was in hell, and spoke of Erasmus as "the vilest miscreant that ever cursed the earth." "Whenever I pray," he says, "I pray for a curse on Erasmus." He who had condemned papal authority, declared that whoever, after Luther's death, should condemn the authority of the school at Wittenberg, "if it remain as it is now, School and Church, is a heretic and perverted creature." One point in Luther's favour is, that he denied the right of Rome, or as justice on the part of any Church, to put heretics to death.

Elizabeth disliked Lutheranism: she detested Calvinism. What she would have established in England, if it had been in her power, was an "Old Catholic Church,"—some such an one as Dr. Dollinger would now establish in Germany. She liked neither Protestantism nor Puritanism, and Parker was the very man to further her ends. One of the Queen's first acts was to open negotiations with the Pope; but Paul the Fourth replied that England was held in fee of the Apostolic See; that Elizabeth was a bastard, and therefore usurped the throne, which even a legitimate heir could not occupy without his sanction. Nevertheless, if she would unreservedly surrender herself and hers to his disposal, he would do whatever might be done without damage to the Holy See. Such an impolitic answer probably chafed the Queen more than the ruffianly slander of Cardinal Allen could. It was a part of the Cardinal's amenities to proclaim her "a catiff under God's and Holy Church's curse, given up to a reprobate mind, and therefore her open enormities and her secret sins must be great and not numerable." Dr. Hook traces to Cardinal Allen all the obscene stories which have been circulated to damage the Queen's character. The stories were constructed out of his slander. When Rome learned the strength of the

Queen's government, and the concessions she was making to the Protestants, there was a sudden change of policy. The aged Pius the Fourth then took the initiative, and addressed the Queen, A.D. 1560. He sent her his apostolic blessing, and announced the despatch of a nuncio, who would inform her of the papal desire for her salvation and for the establishment of her kingdom. There was no word now of her supposed illegitimacy. It was her ministers whom she was tenderly asked to put away from her; and she was promised the full support of the papal court if she conceded what was asked. Heaven itself, she was told, would be conscious of a new joy if she only returned to the bosom of the Church as penitent as the prodigal child. Much more remarkable was a second letter from Pius, in which he undertook, as a reward for her returning to the Church of Rome, to approve of the English Book of Common Prayer, including the Liturgy or Communion Service, and the Ordinal. Pius complained of some omissions in the book, but he admitted that it contained nothing contrary to the truth, while it comprehended all that was necessary to salvation. The Pope only required her to receive it from him, and on his authority: a coming Papal envoy would further enlighten her. That nuncio's visit was declined. Dr. Hook adds, that from the above time "the Church of England, though continuing to be what she has always been, the Catholic Church of the country, now became Protestant also; yet Protestant, in the sense of protesting against the errors of Rome." Parker may not be inaptly described as the Queen's right hand in this work. He was assailed accordingly by his enemies. He had accepted the archbishopric with reluctance, but his consecration was a great ecclesiastical spectacle, celebrated at Lambeth, and his opponents invented a lie which still lives; namely, that the consecration was a sort of farce, which took place at the Nag's Head, Cheapside. The Roman Catholic historian, Dr. Lingard, to whose learning and honesty we all render homage, has exposed the mendacity of the Nag's Head story; but it is still turned up by unscrupulous persons when it will serve some particular purpose.

For the further public career of the Archbishop, we must refer our readers to Dr. Hook's pages. Suffice it to say here, that Parker was a man whose merits were recognized at an early period by Wolsey and by Cranmer. Anne Boleyn found in him the qualities which induced her to commend her daughter Elizabeth to his guardianship. Dr. Hook compares the watchful affection of the Archbishop for the Queen with that of Lord Melbourne for Queen Victoria, which is slightly abusing the right of comparison. Parker is numbered among those who have refused a bishopric. Even his higher grade was rather forced upon than yielded to him. The adversity he endured, the danger he encountered, the sufferings he underwent during Mary's reign, qualified him for the position which he was commanded to assume by Elizabeth. As chapters in Church history nothing can be clearer or fairer than those in which the Dean of Chichester relates the course which Parker took between the Roman Catholics on one side, and the Calvinists (the Puritans), the Anabaptists, and the anti-prelatic party generally on the other. Parker, with his Anglo-

Catholics, hoped to restore the primitive Church, not to re-construct the old or create a new Church. "Protestant" it came to be called after all, though the term had a Lutheran application, which was probably not much to Parker's taste. Calvin bluntly said that the Archbishop resembled a housewife who swept up her house, but left all the dirt standing in one corner! The controversies of the time gave rise to many pithy sayings. The fierce quarrel as to whether ecclesiastical robes and caps were or were not part of "old Popish rags" divided laity as well as clergy. Parker enforced vestments; and when he would have deprived Sampson of Christ Church and Humphreys of Magdalen for opposing that uniformity, they defended themselves in an elaborate address to the High Commission, in which they expressed a sense of shame that all this turmoil and persecution should be "*propter lanam et linum*," the square cap and the surplice, which they thought the clergy might have liberty to wear or to lay aside as they thought proper. Parker was inexorable. He who had assumed liberty of conscience and freedom of action for himself, would allow none in religious matters, doctrine or discipline, to others. His raid among the clergy and foreign Protestant refugees in the Isle of Wight was a piece of ecclesiastical tyranny against something similar to which he had himself formerly rebelled. This course gave a tremendous impulse to the growth of Dissent; and that growth was only quickened, not obstructed, by the final establishment (after some modification) in 1571 of the "Thirty-nine Articles." They were certainly not so offensive as the "Six Articles" of Henry the Eighth, but they "established" Dissent quite as much as they protected the Church. It was at a very early period that English wit designated them as the "forty stripes save one."

In that Parliament of 1571 there were some noble men, although they were not on the side of Parker. Dean Hook speaks rather sneeringly of the Puritans in Parliament. He alludes to their "bitter feeling"; adding, "that they were, however, in a minority, is proved by the fact that though they talked much they could do nothing." They at least talked boldly. When Strickland and Peter Wentworth, Puritan Members of Parliament, went up to the Archbishop with a proposal that a Committee should be appointed to hold conference with the lords of the spirituality for the consideration of reformation of the Prayer-Book, and other matters involving grievances, the aggrieved proposed, among other things, to omit the office for the consecration of bishops. This meant the abolition of the episcopacy. "The bishops are so occupied with other matters," said Wentworth, "that they cannot attend to the Word of God, nor ascertain how the doctrines of the Church agree therewith." Parker held this to be a mistake, and that they should defer on these subjects to the bishops. "No—by the faith I bear to God!" cried Wentworth; "we will pass nothing before we know what it is; for that were to make you Popes. Make you Popes who list!"

Four years later, Parker died. He kept up the "port" of an Archbishop in all he did, yet enjoyed the privacy he sometimes could share with his wife and family. It was a part of his duty to feast and entertain princes and other distinguished persons on their way from



or to the Continent; that is to say, the duty was demanded of him by the Crown, and the Archbishop could not refuse. It was also his duty to receive and keep in his house such state prisoners as were assigned to him. The object was to relieve them from a too strict confinement. Neither in the case of guests or captives does the prelate seem to have been awarded any remuneration: but it is impossible to leave Parker without some notice of his wife. Dr. Hook thus speaks of her:—

"It would not have been seemly, according to the opinions of the age, for her to make her appearance daily in the public hall; nevertheless, like a good wife, she was anxious to see her husband filling the high station he was called upon to occupy in all the magnificence which such a station demands. It might have been expected that, with her large family, she would call upon the archbishop to save a private fortune for his children; but, instead of this, she aided the archbishop by her wise counsels, and by uniting with him in contriving to render his establishment decorous and at the same time magnificent. In the expenses incurred in the restoration of his buildings, and in those festivities which have just been described, the archbishop was deeply indebted both to her good taste and to her skill in management. Her tastes, as might be expected, accorded with those of her husband, and it was in the privacy of domestic life that they both found their real enjoyment. In her private apartments they were surrounded by their family; and when her children grew up she provided a home for them and for her grandchildren. Although, after a time, it was necessary that her two sons should have homes of their own, yet when they were first married, her eldest son, John, and her second son, Matthew, each with a man-servant and a woman-servant, were treated in their father's house as if it was their own home. Here, too, the archbishop's half-brother, Baker, with his wife and daughter, and his niece, named Clerke, with her son, were long and frequently residents. Each came with a man-servant and a maid-servant besides other attendants, making an addition to the family, when the family party was assembled, of sixteen persons. She liked to gather around her friends in every class of life, her chief friend being the Countess of Shrewsbury."

Of the well-known story, that the Queen, "in parting, on one occasion, with Mrs. Parker, after having expressed her thanks to the Archbishop, turned round to his wife, and said, 'And you—madam I may not call you, and mistress I am ashamed to call you—but yet I do thank you,'"—the Dean remarks:—

"The whole point of the story depends on the manner in which the sentence was uttered. . . . That the jest was a bad one, and such as, in the present day, would not be tolerated in good society, we may admit. But we can account for it, for when permission was given to the clergy to marry, the question naturally arose as to the position to be assigned to their wives—a point which was never settled. This was more felt in the sixteenth century than afterwards. Before the Reformation the clergy frequently married, but they were generally obliged to select their wives from the humbler classes of society: since the Reformation the wives of the clergy, having been selected by the better educated clergy from the upper and middle classes of society, have a position by courtesy assigned to them among the first ladies of the land; but even now they have not legal precedence accorded to them, and what their precedence was to be was no doubt frequently discussed in Queen Elizabeth's court. We may understand the queen's speech to mean, 'I thank you for having received me with all the good taste of a lady, such as you are, although I know not what is now your legal address.' From the queen's well-known desire to enforce the celibacy of the clergy,

she went out of her way to suggest, that a lady's social position was not to be advanced by her relation to the first lord of parliament."

# M. HUGO'S APOLOGIA.

*Actes et Paroles*, 1870, 71, 72. Par Victor Hugo. (Paris, Michel Lévy frères.)

It is seldom that a distinguished man condescends to exculpate himself, in a formal profession of faith, from just or unjust accusations hurled at him by his bitterest enemies; and we think that a genius above the common run ought to eschew attempts of the kind, and leave posterity to judge for itself. Such is not M. Victor Hugo's opinion, and we have no right to complain; but the illustrious Frenchman might at least have waited for better times, and allowed political passions to soften down before pleading his cause. It is true that M. Hugo does so in a form with which no one will think of finding fault; and it is true also that no man has experienced of late more wrong interpretation at the hands of his fellow-countrymen. Be it as it may, the poet chooses to come prematurely before us, and we have no other course but to judge him from his own acts and words.

It is needless to say that '*Actes et Paroles*' is a political justification, condensed in a small volume, and comprising every public word and act of M. Victor Hugo's from the time of his return from exile to his beloved Paris, down to the last elections in the French capital, when the writer was defeated, after standing at the head of the poll but seven months before. Those who may be curious to judge of M. Hugo's political capacity, ought to peruse this new publication. '*Actes et Paroles*' is not, as might be thought, a *ballon d'essai*, launched to sift public opinion before the issue of '*L'Année Terrible*'; it is a compilation of documents, speeches, manifestoes, and other productions, which "the poet highest of heart," to quote Mr. Swinburne's expression, offers to the reader, with a preliminary request to judge for himself, and there is a general recapitulation in the final chapter of the author's '*Ligne de Conduite*.' The writer gives an account of his arrival in Paris after the Revolution of the 4th of September, of the reception that greeted him, and the speech in which he offered his acknowledgments. Immediately after is placed the "Proclamation to Germany." M. Hugo pleads the cause of humanity, and recalls the fact that war was not declared by France, with a fiery eloquence, *sui generis*, and a power of language which he alone possesses. Stern politicians would shrug, and probably have shrugged, their shoulders at this proclamation; but if it is wholly beyond the pale of regular diplomacy, no one can think of denying the generous spirit pervading it. The next address, "*Aux Français*," is highly sensational, yet full of patriotism and youthful ardour. There is also a "*Proclamation aux Parisiens*," equally free from the somewhat ludicrous oddity of M. Hugo's bursts of passion, where the sublime is often hand in hand with the ridiculous; but antithesis is here used to an alarming extent. From what immediately follows this, it seems that several largely attended meetings took place in Paris, where the '*Châtiments*,' and other verses of M. Hugo, were read, the money resulting from the performance being handed over to the Committee of

Defence. The Société des Gens de Lettres, having presented the Government with a cannon, requested M. Victor Hugo's permission to call it after his name, a request the poet very properly declined to entertain. The Hugosite performances proved so productive that they were several times repeated, with constant success; and it is creditable to M. Hugo, so often taxed with sordid avarice, that he refused to accept the *droits d'auteur*, which were considerable.

With a laconic reminder that he obtained 218,000 votes at the elections which followed the capitulation, M. Hugo bids farewell to Paris, and carries us to Bordeaux, and gives us a full account of his short and stormy parliamentary career. The majority of the Assembly appeared to be divided between respect for his genius and dislike of the anti-Catholic who wrote '*Le Christ au Vatican*.' But, nevertheless, the member for Paris obtained a partial hearing, and pronounced two speeches deprecating the ratification of the treaty of Versailles. They are recorded in '*Actes et Paroles*.' We have then an account *in extenso* of the famous sitting when the conduct of the majority forced him to resign. A great misfortune befell him a few days after. M. Charles Hugo, his youngest son, died of apoplexy. The father retired to grieve in solitude over this premature loss. Leaving Bordeaux, he repaired to Paris, and publicly thanked the population for its marks of sympathy.

'*Actes et Paroles*' now passes the frontier and takes us to Brussels, where the poet remained during the insurrection of the Commune. Then we have a few verses, an address in protestation against the cruelties committed by both the parties at feud, and another against the demolition of the Vendôme Column. M. Hugo argues that it is a dishonour for France to demolish in the face of the invader the last vestige of the country's military glory. We have after this a circumstantial account of the scenes provoked in Brussels by a letter written by the poet to the *Indépendance Belge*, maintaining his right of asylum in favour of the fugitive Communalists. The dénouement of the affair was M. Hugo's expulsion from the Belgian territory. He then sought a refuge in the seclusion of Vianden, in Luxemburg; it was in this little town that '*L'Année Terrible*' was composed. Returning to Paris in July last, M. Hugo pleaded earnestly for the lives of Rossel, Ferré, and the others, to no effect. He accepted the "*mandat impératif*" in the following elections, but M. Vautrain defeated him.

The above is a rapid summary of '*Actes et Paroles*.' We cannot refrain from quoting the conclusion:—

After an absence of eighteen years and seven months, I returned to Paris; during five months I did all in my power to contribute to the defence of the city, and to maintain union in the presence of the enemy. . . . I took my seat in the National Assembly; I spoke against the treaty which cost us two provinces and five milliards. I voted against this treaty. . . . On the 8th of March, 1871, I rose to defend Garibaldi, misrepresented and insulted, and the Assembly having done me the honour to treat me in a like manner, I resigned. On the 18th of March I brought back to Paris my poor son's body; I thanked the people who, despite revolutionary emotion, followed his coffin *en masse*; on the 28th I started for Brussels. . . . I pro-

tested against the abominable decree of hostages of the Commune, and I said, *no reprisals*; I recalled our principles to the Commune, and I defended liberty, right, reason, respect for human life; I defended the Column against the Commune, and the Arc de Triomphe against the Assembly; I asked for peace and conciliation; I uttered a cry of indignation at civil war. On the 26th of May, when the day was for the Assembly, the Belgian Government having put *hors la loi* the conquered, who were the very men whom I had resisted, I claimed for them the right of asylum. . . . On the 27th I was attacked during the night by a set of men; on the 28th I was expelled by the Belgian Government. In short, I have done my duty, nothing but my duty; the man who does his duty is usually abandoned. This is why, having obtained 214,000 votes in the elections of Paris in February, I am surprised that 57,000 should have remained to me. I am profoundly touched by it. I was glad of the 214,000; I am proud of the 57,000.

Apart from the glaring inconsequences of M. Victor Hugo's conduct during past and present events, this elaborate justification was scarcely needed to attest to the fact of its author's unvarying integrity and generosity throughout his career. But after such a statement, it remains to be seen whether M. Victor Hugo will persist in his *chauvinist* theories, and advocate "La Revanche" with as much obstinacy as he once displayed in the glorification of Napoleon the First.

*A Man's Thoughts.* By J. Hain Friswell. (Low & Co.)

'A MAN'S THOUGHTS' are, it seems, Mr. Hain Friswell's thoughts, and are cast into twenty-four essays, upon twenty-four different subjects. From "self-culture" to "the use of words," from "awkwardness" to "the heroic in life," from "little trials" to "the good news"—i. e., Christianity in its Friswellian aspect,—the author of 'The Gentle Life' ambles on in the most slipshod of English. It might be thought that a work upon "morals" in the largest sense of the word, written by one who, "if he has no other recommendation, may at least claim to be A MAN," would have had in some one, at least, of its twenty-four chapters a something to justify its existence. 'Guesses at Truth,' 'The Diary of a Dutiful Son,' 'Friends in Council,' 'Biographia Literaria,'—for we presume it is in this category that Mr. Friswell would wish 'A Man's Thoughts' to be classed,—soon give their *raison d'être*. But from cover to cover Mr. Friswell's reader may search his hardest, and will yet—unless far more fortunate than ourselves—find nothing true that is not trite, nothing new that is not at least questionable. Mr. Friswell's philosophy is of the most moderate type. He has a vague and misty notion that all things work together for good, and sees great beauty in ordinary virtues. On all questions, however, of doubt or difficulty, his advice is more sagacious than decided,—his opinion apparently being not only that there is a good deal to be said upon both sides, but also that the wise "man" is he who says it. This kind of wisdom—"mellow" is its usual epithet—is very well in a schoolboy's "theme"; but three hundred pages of it have about them a terrible smack of *crambe repetita*.

Mr. Friswell is in a position to inform us that "probably no death-bed can be cited that is so full of calm philosophic courage and of the workings of conscience, as this of

Socrates." He also reminds us that "unless Nelson had believed in himself, we should not be where we are now." His views on modern questions, political and social, are as sound as are his views on history. Of the Irish he remarks that "we have always to help them," that "they cry against their landlords, their land, their church,"—we had imagined it was *not* their church,—their climate, their position, and even against themselves"; that they "perpetually grumble, but do not get on." Upon the question of teetotalism he evidently means well, although his desire to steer a judicious mean betrays him into incoherency. "No one," he observes, "except the most ardent teetotalers would argue that it is a sin to taste wine. The sin consists in the excess; and although vegetarians have a much better cause, for on the face of the question it seems cruel to kill animals to feed on them, perhaps they might listen to reason where moderation is exercised." That if creophagists "exercise moderation," oxen and sheep will "perhaps listen to reason," is the most startling suggestion upon the perfectibility of animals we yet remember to have heard. The Registrar-General will, we fancy, be no less startled to hear that an enormous "waste of life" is due to "the custom of eating hot rolls, a dyspeptic, unwholesome food," and "the demand for the morning newspaper, which is brought in, damp and redolent of printer's ink, with the hot roll." From dyspepsia to theology is but a step, and Mr. Friswell's views upon dogma and diabolology are more re-assuring than is his view of hot rolls. He inclines, we fear, to the belief that there is some hope for "the *puir de'il*" yet. "It may be so," he observes profoundly; "we cannot debate the large question here; but if he is not to be understood he is to be withstood, to be avoided, to be abhorred and utterly cast out; for cursed is he who worships evil for the pleasure it brings him, and who dares to say that it is good." But if we are to "withstand" the Devil, we shall, at least, have considerable help; for, it is some comfort to know, "Christianity is about to take a new development. This half-hearted faith, this imperfect mode of life, has long been weighed in the balance; the young Samson is born."

Occasionally Mr. Friswell is as funny as edifying. He blends instruction with amusement, by reminding us that England is "a fragment, split from the rest of Europe, and shaped much like a scraggy leg of mutton, with Scotland for a knuckle-end." The metaphor is commonplace rather than vulgar. But, when it pleases him, Mr. Friswell can be, if not excessively vulgar, yet more vulgar than befits an essayist upon the moralities. Of Shakespeare's sentences he tells us that they "have a kind of recalcitrant sharpness; that is, they kick or strike backwards as well as forwards, and hold a double amount of virtue."

From serious blunders a book of commonplaces might be expected to be free. But where a blunder is possible, Mr. Friswell may be safely trusted to make it. That there are "many tongues on earth, but only one in Heaven," may, perhaps, figure as "the epigraph upon Messrs. Bagster's admirable editions of the Bible"; but it is a little older than Mr. Friswell seems to think it. "*Summa jus*," too, may be a clerical error. But to confound

"chic" with "geist," as Mr. Friswell deliberately confounds it, is unpardonable.

We have no space for further "flores Friswelliani." Our judgment upon this neatly-bound two dozen of essays can be given in a sentence. They are washy, they are commonplace, they are pretentious, and they are occasionally vulgar. And yet, in spite of these little drawbacks, we greatly prefer Mr. Friswell when he is essaying the style of Montaigne, to Mr. Friswell as the honest critic. We all know that it is hard to "pitchfork nature out"; and although it is pleasant to find the author of 'Modern Men of Letters' sufficiently penitent to admit that "it will be as well at times rigidly to control the tongue, to determine, let us say for a whole day, to say no more of Jones than we actually know, and to say that good-naturedly, to bridle and manage the thoughts, so as easily to banish evil thoughts, ill-nature, despondency, doubt, &c., and to correct want of charity and kindness by forcing ourselves to be charitable and kind,"—yet pitchforked honesty occasionally holds her own for a minute; and when we are told that "the author of 'Vanity Fair' used his crook, Satyr-like, for the purpose of lifting up the skirts of society," we tremble lest honest criticism should be again impending. And so too when we are told that, if you try to "improve" the world, "it will hate you if it suspects the design," we cannot but admire the wisdom which has led our author in this his latest volume to confine his honesty to the defunct.

What precise purpose this handbook of platitudes is intended to serve, we can hardly guess. We imagine, however, that it would make an admirable "prize" at those "Academies" which impart "a sound education in all its branches." Neatly bound, it needs no expensive morocco or garish gold. It would of course be inscribed in orthodox style with

Roberto Jones  
Studiis literarum moribusque optime merenti  
librum hunc  
Virtutis laborumque primum  
Johannes Swishtail, M.C.P.  
Informator,—

and could be delivered *coram parentibus* with a few "appropriate remarks." For what else it is fit—except to provide sentences for copy-books—we fail to see. Lest, however, it should be thought that we have maliciously picked out blemishes and strung them together, we must—to justify the "honesty" of our criticism—inflict upon our readers a continuous extract:—

"The wisest way in the conduct of life is to know what Man is, and to endeavour to improve ourselves by the lesson. That is the shortest way to attain self-culture; for culture does not consist in learning several languages, nor in knowing how to order a dinner, or clearly to express our hopes, fears, and prayers, in various tongues; . . . nor in being able to solve an equation, or calculate an eclipse; but it does consist in having so instructed the soul that it shall be gentle in demeanour, affectionate but bold, ready to bear success or non-success, and to walk this stage of life with proper and decent composure, exhibiting due love and respect for the good and the true, and no excessive amount of scorn for the base."

And this is "philosophy"! These are "a man's thoughts"! It is on the strength of such platitudes that Mr. Friswell ventures to intrude upon a domain made sacred by great names, from Plutarch and Epic-



tetus down to Montaigne, from Montaigne to the Hares and the author of 'An Old Man's Thoughts about Many Things.' Mr. Friswell—for he takes care to quote Juvenal—ought to know what the proverb was that came down from heaven, ought to imitate the wisdom of Thersites, and most certainly ought to bear in mind the keen advice—

— to consule, dic tibi, quid sis ;  
Orator vehemens, an, Curtius et Matho, buccæ.

*The Life of Thomas Cooper.* Written by Himself. (Hodder & Stoughton.)

MR. COOPER is best known to the world through his 'Purgatory of Suicides'; but this record of his life gives evidence of a great deal more energy and capacity than he has ever brought out in literature. He was born at Leicester, March 28th, 1805. His father came of a Quaker family, but, being of a roving disposition, he gave up the strictness of life in which he had been trained, and travelled about the country, carrying on his trade of a dyer. He died when Thomas, his only child, was about four years old. Cooper's mother was a fine, brave-spirited woman; she had learnt from her husband the art and mystery of dyeing; she carried on this business, at Gainsborough, in a humble way, supplementing her earnings by making cardboard boxes, which on certain days she carried round the country for sale, taking her little son with her when the distances were not too great. She was often reduced to considerable straits; and Mr. Cooper relates how once a master chimney-sweep tried to tempt her with two guineas to let him have the child for his apprentice. She refused, although threatened with distraint for rent and taxes, and did her best to give him an education, sending him first to a dame school, and afterwards she was so fortunate as to get him made a "Blue-coat Boy," in a charity left by some dead-and-gone Gainsborough worthy, for the education of poor boys in the strictest necessities, and providing them yearly with a coat and cap, with blue and yellow trimmings. Reading the Scriptures and the first four rules of arithmetic, simple and compound, comprised their learning; but Thomas Cooper records his delight on a Sunday in hearing "the grand old organ," and in "the stately church and the stately service." Thomas Cooper had, from his earliest years, a deep love of music: his tastes were all passions for the time.

He gives us glimpses of country towns during the "war period":—

"Our little town was kept in a perpetual ferment by the news of battles, and the street would be lined with people to see old Matthew Goy, the postman, ride in, with his hat covered with ribbons, and blowing his horn mightily, as he bore the news of some fresh victory—Ciudad Rodrigo, or Badajos, or Salamanca."

Again, there are glimpses of the sufferings that followed the dreams of "peace and plenty": the bad harvests, the dear bread, so bad, that "we could scoop out the middle of the soft distasteful loaf, to eat which brought on sickness." Cooper's mother kept up a stout spirit under all her difficulties. When times grew a little better, she contrived to send him to a somewhat better school; for the lad had a love of learning. Here it was that a canto of 'Childe Harold' and the drama of 'Manfred' fell in his way; and he says, "they seemed to create a new sense in me." When he was between the age

of eleven and twelve, he became "imbued with the spirit of Radicalism." There were some brush-makers, who used to lend him the *News*, the most "advanced" paper of the day, also Hone's caricatures; and who talked to him about "those villainous rascals," Castlereagh, Sidmouth, Eldon, and the Prince Regent, till he hated them heartily, and believed all the sufferings of the poor were owing to them. At this period he attended the Methodist Sunday school, and became the subject of deep religious convictions; and though in after-life he was for some time a sceptic, yet the influence of these religious teachings was never wholly obliterated. His mother kept him at school as long as she could,—she was ambitious for her boy,—but at length it was necessary he should earn his living; and the utmost she could accomplish was to bind him apprentice to a shoemaker, saying, "The Lord's will be done; but I don't think he intends thee to spend thy life in shoe-making." In due time Cooper learned to make a very neat woman's shoe; but he learned many things besides, which he taught himself. This portion of his story is painfully interesting; but we can only refer the reader to the book. His passion for self-culture, his ardour in the pursuit of knowledge, the amount of solid and extensive reading he went through whilst working hard and living poorly,—starving himself, in fact,—are quite wonderful. He had fallen in with the books of a library, which had been bequeathed to the town by some Gainsborough tradesman, and the town had consigned them to oblivion, till Cooper found them. What he accomplished in the way of reading and the study of languages is astonishing; but the natural result followed the long-continued strain of bodily and mental fatigue—he broke down entirely; a long and dangerous illness followed. But friends were raised up to help him and his mother. Nothing in the autobiography is more pleasant than his gratitude for all kindness, and his strong affection for his friends: he deserved to have them. We cannot follow the events which led to his leaving Gainsborough and his subsequent wanderings, his quarrel with the Methodists and separation from their body, though they had a great effect on his after-life. He married a good wife, kept a school, managed a mechanics' institute, contributed to newspapers, and even became what Mr. Carlyle calls "an able editor" himself. Whatever he did, he threw his whole energy into it, and he at no time did less than his best in all that he undertook; but, owing to some peculiarity in his nature, he never continued to work long at the same occupation; there was, of course, on each occasion some reason why; but the fact always recurred. He did not care for making money, and he had not yet found the real outlet for his abundant energy. All this time a love of self-culture and an earnest sense of religion had been the ruling influences of his life. But his newspaper work brought him into politics, which, since his boyish days, he had not cared about. In 1840 he was sent down to Leicester to report on a Chartist meeting. The meeting was held in a little room in an obscure street. The room was filled with men and women of "the necessitous class"; the speaker was John Mason, a shoemaker. The lecture, though

delivered with energy, was sober, argumentative, and often eloquent; but the lecturer did not make him a Chartist: it was what he saw after the lecture that caused him to understand what were the sufferings that tried to utter their complaints and hopes through Chartism. He was returning home at about 11 o'clock,—the long upper windows of all the meaner houses were lighted up, and the loud creak of the stocking-frames could be heard. On inquiring whether they often worked so late, the answer was, "We are glad to work any hour when we can get work to do." He was also told that the average earnings of a man in full employment, after deducting working expenses, were 4s. 6d. a week:—

"What I heard seemed incredible; yet these poor, spirit-stricken men seemed to mean what they said. I felt I must know something more of the real meaning of what they told me. I began to learn more of the sorrowful truth from them, and learned it day by day as I made inquiry."

For the next two years he was in the thick of the Chartist agitation. As an itinerant teacher and lecturer, he found his true vocation: he loved to address large meetings, and to stir the sympathies of a crowded audience. He thoroughly believed in the Charter and in Feargus O'Connor: he would, as he says, "have gone through fire and water for him," and set his face against all who refused to act with him. The Anti-Corn-Law League was carrying on its work at this same time; but there was a jealousy between the League and the Chartists, and they did not trust each other. Cooper belonged to the extreme party; he urged the scheme of a "national holiday," viz., that the people should strike work till the Charter was the law of the land; he echoed the famous epigram, "Peaceably if we may, forcibly if we must." Then came the Poor-Law disturbances of 1842 against the "bastilles," as the people called the unions. These had nothing, strictly speaking, to do with Chartism, but Cooper got mixed up in them, and conducted the case of the rioters before the magistrate. He was sent as a delegate to the Convention at Manchester, delivering stirring and highly revolutionary lectures on his way thither; in short, he was engaged in everything that was going on in those troublous times. He was personally endowed with great strength, and his voice could be heard to the verge of a crowd composed of many thousand persons. "How sincere I was, God knows"! The natural result followed. Cooper was arrested along with others; he had never been concerned in actual deeds of violence and arson, and he defended himself with spirit before Lord Denman. He was found guilty of sedition, and sentenced to two years' imprisonment in Stafford Gaol, Lord Denman refusing to grant him "literary privileges." The treatment he met with was for some time harsh—the Fenians of to-day would make a capital grievance out of it; but it was subsequently mitigated. During these two years he wrote his fine poem, 'The Purgatory of Suicides'; but he came out of prison with his life to begin all over again. The Charter had collapsed; the Chartists and O'Connor denounced Cooper as a traitor and false brother; why, it is hard to conceive: but when he saw some of their letters, he says, "I was astonished at what I read; such a twisting of minute unimportant facts, and such skill in misinterpreting motives"! His energy, however, con-

tinued indomitable, and, as a set-off against ungrateful Chartists, he found some steady friends. Mr. Thomas Carlyle was one of those who helped him, not only with money but with good advice. Mr. Cooper's record of the men who came forward to take him by the hand and help him, is the pleasantest part of the book. We cannot follow his story further. At the end of the thirty years which have elapsed since he left Stafford Gaol, he finds himself a religious teacher and lecturer, giving his whole time, strength, and intellect to the endeavour to lead young men out of incipient or avowed scepticism into a reverent and religious spirit, and few readers will close the book without wishing him God-speed.

## NOVELS OF THE WEEK.

*Tender Tyrants.* By Joseph Verey. 3 vols. (Tinsley Brothers.)

*Ethel Mildmay's Follies.* 3 vols. (Chapman & Hall.)

*Christopher Dudley: a Novel.* By Mary Bridgman. 3 vols. (Tinsley Brothers.)

*Macalpine; or, on Scottish Ground.* 3 vols. (Low & Co.)

MR. VEREY has just merit enough as a novelist to make us regret that, on the whole, he fails, and he appears to be a man of sufficient cultivation to make us disposed to recommend him to write no more fiction. His great and fatal defect is the want of assimilating power, from a lack of which it comes that he represents a farmer's son and daughter as talking in this style:—"I cannot tell, dear Julius, how sorry I am to hear this. I suspected there was something amiss between you and Margaret, as we have not seen her these three weeks or more; but I never imagined what it was. I hope, dear, you won't feel it too keenly. But are you quite certain that Margaret is engaged to this Mr. Travers?"—"Yes, dear, quite certain; there cannot be any doubt about it. Indeed, I am so satisfied of the fact, that I have not even asked Margaret for an explanation." Now conceive any brother and sister discussing the fact of the former having been jilted in such rounded sentences as these! When we recollect that these are further two young persons, Wesleyan preacher though one of them be, who have been brought up among the hay-cocks and surrounded all their lives by talk of bullocks (and we are expressly told that the girl has read nothing), the want of truth to nature is still more conspicuous. Similarly, Margaret Lane, who lives, "when at home," in a cottage with a brick floor, is in the habit of going to county balls, and, as soon as she has married a rich man, seems to be able to sing and play anything by nature. She, as the author tells us, is "the portrait of a woman who sacrifices duty, self-respect, and lastly virtue itself, to the whim or pleasure of the moment." Jessie Layton, on the contrary, is "the woman whose whole life is regulated by truth, high principle, pure affection, and a strong religious feeling." Consequently, she finds her lover seduced from his allegiance to her by the wiles of Margaret, and has to marry an ex-cowman, to whom she has taught the alphabet, and whose rise from this rudimentary stage of knowledge to the giddy pinnacle of literary distinction from which a contributor to

a county paper looks down on mankind, can only be paralleled in point of completeness and rapidity by the development of the faithful Boomerang in the voracious tale of 'Chikkin Hazard.' While Jessie is forced to be content with this excellent but not highly-placed husband, Margaret has married a wealthy man, fallen in love with Jessie's lover, who is son to her husband's senior partner, Mr. Glyn, run away with him, let him ruin himself, and finally returned to her husband, for whom Lord Penzance would appear not to exist. Horace Glyn mean time, has met with the worst fate of any. We can hardly believe that a young man such as he is described, of strong will and good impulses, would run off with his friend's wife on small provocation, almost immediately, too, after vowing the most ardent love to another young woman: and if he did, suicide is rather too hard a fate for him. But virtue is punished and vice rewarded throughout the book. So far, it may be said, Mr. Verey's story is not wholly unlike nature; only then he should not have begun by calling our attention in the preface to its moral aim. But it is no business of a novelist, as we have often said, to have a moral, at least consciously, still less to enforce his moral by gross violations of all the laws of probability. This is what Mr. Verey has done, and, if we rightly remember a former novel by him, this is what he did some years ago. Under these circumstances, we must repeat that we doubt if, in spite of his pretty wide tastes and evidently good education, (which few novelists have had, or if they have they are a disgrace to it), he will ever be successful in this branch of literature.

'Ethel Mildmay's Follies' is a novel of the kind which we are glad to see is somewhat gaining ground, as a re-action from the worse than absurdities of "sensation." We wish we could praise it for more positive merits: but it is impossible to deny that, though eminently unobjectionable, it is rather dull. It records how a young lady fell in love with a certain "Count" O'Neil, (why "Count," we are never informed, as his father on any showing was only the nephew of an Irish nobleman), and afterwards with his uncle. As the two branches of the O'Neil family were at irreconcilable variance, this was naturally awkward, and the usual three volumes contain the history of the difficulties arising from this preliminary "folly," and their ultimate settlement by the victory of the middle-aged uncle, and the destruction by fire of the young and engaging nephew in the castle to which each hoped to succeed. The fact really appears to have been that the Count was not his uncle's nephew at all. Two Frenchwomen, sisters, having married, one the real heir, and one the steward, succeeded in the well-known scheme of exchanging a dead child for a living, and hoped by this means to keep the property in their own hands. Of course, as usually happens on such occasions, another wicked and unscrupulous woman was allowed to share the secret, and equally of course, one of the guilty persons made a point of writing letters, explaining the whole thing, to appear in a yellow faded state in the third volume. Our readers can probably fill up the skeleton of the story for themselves, so we shall not say any more about it. The best thing in the book—perhaps the only thing which shows any talent for fiction on the part of the

authoress—is in the earlier part of the story, where Ethel's fluctuations of belief between the two sides of the question, according as she comes under the influence of the elder O'Neil, strong in the conviction of right, or the scheming Frenchwoman, with her counterfeit indignation at the suspicions which she knows to be true, are worked out. This is very fairly managed: but, on the whole, the characters are characters (and not much of that), not real men and women. There are few slips of detail, and no grammatical blunders; and the authoress deserves credit, after the first few pages, for abstinence from scraps of French, such as her choice of scene might have led her into giving us. We may point out that "Brava" is not a form of commendation used to a man, though we know there is a precedent for "Bravi, Lablache"; that "her mother's heart bled to see him happy," means exactly the opposite of what is intended, and that by no possible stretch of meaning could the *Fourth Commandment* be made to inculcate dutifulness to a guardian. These are, however, very obvious errors; and, on the whole, we have no doubt that 'Ethel Mildmay's Follies' will give as much pleasure of an innocent kind as most novels, and be less mischievous, whether morally or artistically, than a great many.

When we have said that Miss Bridgman's story is peopled with several families who live and move (though there is little of life or of motion in these pages) in the dingy neighbourhood of Oxford Street and the depressing atmosphere of Bloomsbury, there is hardly anything left to say about her book. In the conscientious discharge of our duty to the readers of novels, we have waded through many a three-volume book, but we certainly cannot recall one which caused us more weariness than 'Christopher Dudley.' In the first place, there is nothing in the nature of a plot, and as a consequence there is no reason why the story should come to a conclusion at any one point rather than at any other. The bulk of the story consists of dialogues which may, for all we know to the contrary, reflect with exact fidelity the conversation of the young ladies and gentlemen known to the authoress. For our part, we had no idea that it was possible to meet with people of decent education and intelligence capable of uttering such dreary, vapid twaddle, never witty, though often funny, as these young people contrive to talk. Some of the young ladies are sententious, and never open their lips but out there flies an epigram; others are eccentric, and emulate in their language the dialect of a stable-boy. One of the youths is a poet, and of course talks in a sort of blank verse, when he is not too drunk to talk at all; another enjoys a large share of animal spirits—he is the hero—which lead him into several unpleasant scrapes, but at the same time enable him to bear the vicissitudes of life with an equal mind. It is unnecessary to say that in no single instance has the author drawn the character of a lady or a gentleman. There is a good deal of love-making, of course, but it is of the vilest type. A pink-and-white doll, called Connie, ogles a good-looking young Welshman with the tautologous patronymic of Owen Owen (who sits near her in church) to such good purpose that he is induced to elope with her, and, after a honeymoon at Brighton (of all places), to settle down in a suburban cottage.

We any w read t is us presen

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We may as well mention for the benefit of any whom our remarks may have tempted to read the book, that a good deal of bad language is used by some of the young men in the presence of their sisters and mothers.

We are in some perplexity at what estimate to rate 'Macalpine.' If the book be written, as certain peculiarities of grammar and style would lead us to believe, by an uneducated or half-educated person, considerable credit is due to the abilities of the author. On the other hand, we must confess to an impatience of the productions of such literary phenomena; especially when they deal, as the present work professedly does, with subjects of political or other importance. Could not some simple method of registration be adopted, by which the attainments of such persons might be duly recorded, and their legitimate aspirations thereby amply satisfied, at the saving of much valuable time to themselves and others? Passing from this suggestion, which we fear may be regarded as unkind, let us see what entertainment is provided for us by the present author. In the first place, as the name would indicate (will the Macgregors and others be duly grateful to him for this fresh illustration of their ancient title?), the scene of action is the Highlands of Scotland. Whether the author be Scotch himself, there is not sufficient evidence to show, for though his English is largely modified by Scotch (and American) provincialisms, the Lowland Scottish dialect, which many of his characters affect, while verbally accurate enough, has not the idiomatic ring about it, which at once reveals a master of that subtlest of tongues. For Scottish scenery the author possesses some sympathy, and he shows an evident acquaintance with some of the better passages in Ossian. A more careful study of good English would enable him, "if he has any tidings," to deliver them "like a man of this world," when we doubt not that the signs of ability which we meet with in his present very unequal work would have a better chance of being duly appreciated by his readers. In the plot, there is little to commend: the love-making, which takes place in the form of a triangular duel between the hero, Alan, a gentle maiden of mysterious birth, and a very demonstrative and outspoken lady from the south, whose ambition it is to become a Highland chieftainess, is practically a mere piece of by-play, and contributes little or nothing to the interest of the tale. The male characters, Roderick Macalpine, Alan's father, Col. Marston, Sir Andrew Cameron, and others, are stagey and exaggerated, and the final catastrophe, when the two former gentlemen, meeting after many years, happily despatch each other in an extempore duel, is much too remarkable an episode not to have moved the astonishment of the neighbourhood even in the Highlands, forty years ago. But the interest of the story, as our author himself reminds us, does not depend upon the plot or the incidents; and in the character of Alan Macalpine and his patriotic aspirations, there is enough to redeem a worse novel from the charge of being commonplace. Alan is that not uncommon and not uninteresting personage, a ruined gentleman: his father, the chief of the Macalpines, has lost his last acre in the litigation which has so frequently been fatal to his race, and Alan, bred from his youth among the peasants of his native glen, adds to the radical

tendencies which his situation would be apt to produce, an intimate knowledge of the sufferings of the poor. In that district, we are told, they are reduced to want or emigration by the selfish capitalists who have substituted the commercial system of landlordism for the kindlier personal relations which existed between chief and tenantry in feudal times. With the amount of justice contained in Alan's views we have no present concern, —it is sufficient for our purpose to observe that Alan's side of the question is set forth with some ability, and that when he regains the inheritance of his fathers he does not prove false to the principles which he adopted in the days of adversity. Among the converts to his doctrines is the accomplished Lucretia Marston, who brings to his support an amount of legal learning which we fear is most uncommon even in these days of female politics. We are assured that she quoted word for word a statute of William the Lion, which proves, at any rate, that the grievances of tenant-farmers have been supported for some length of time. Under correction, however, we think the fair advocate not quite accurate in her translation of that ancient law. The words "outer hairship," which in old Skene sum up the sufferings of "God's people" under the inordinate increase of pasturage, seem to us better rendered by "utter 'her ship,'" —i. e., harrying, devastation,—than by the more feeble "other hardship" which Miss Marston, being an Englishwoman, not unnaturally adopts.

#### OUR LIBRARY TABLE.

*Tales and Sketches.* By George Rooper. (Land and Water Office.)

COMPARED with the writings by which Mr. Rooper has made himself so favourably known, these papers are scarcely up to the mark; and we regret that the author of 'Salmo Salar' and 'A Fox's Tale' should think it worth his while reprinting articles from a sporting newspaper. This remark applies to almost all the shorter papers in this book, while the satirical sketches of the habits of cockney sportsmen are somewhat overdone. Nimrod Jenkins,—who mistakes a donkey for a stag, shoots a tame goose in the Highlands, buys a horse that unites all possible defects, and lays in a stock of cartridges of one size to use with a gun of another,—seems to us an impossible character, and, amusing as is Mr. Rooper's description of his misfortunes, the caricature is extreme. However, we can give a very different account of the papers called 'The Fox at Home,' 'Buck Shooting,' 'Three Days at Ballynahinch,' and 'The Decoy.' In these Mr. Rooper writes with all his accustomed spirit, describing a splendid run after the fox which was the hero of his earlier story, and other scenes of shooting and fishing, together with bits of Irish landscape, and of the fen country, where are the great decoys.

WE have on our table *The Papal Garrison* (Hunt),—*The Great Industries of the United States* (Low),—*The Destiny of Men, What? Part I., 'Youth and Years at Oxford, on Questions of the Day'* (Whittaker),—*The Works of Rabelais*, illustrated by Gustave Doré (Hotten),—*Ballads of Good Deeds*, by H. Abbey (New York, Appleton),—*Amours Divines; or, Love-Scenes in the Orient* (New York, Hilton),—*Beads without a String*, by S. W. Partridge (Partridge),—*Rabbi Agur's School and its Four Teachers* (Religious Tract Society),—*Jean Rutherglen*, by L. E. Wadsley (Provost),—*Civilization before and after Christianity*, by R. W. Church, M.A. (Macmillan),—*The Garden and the City*, by the Rev. H. Macmillan, LL.D. (Smith & Elder),—*The New Testament*, Newly Translated

by J. B. Rotherham (Bagster),—*Concise Answers to the Four Thousand Scripture Questions of the Illustrated Pocket Bible* (Bagster),—*The Christian Day, and other Poems*, by the Rev. E. Horton, M.A. (Nisbet),—*Theology for Children*, by M. Evans (Sotheman),—*Christianity and Modern Thought*, by R. H. Cave, M.A. (Parker),—*The Children of the Bible*, compiled by E. Burritt (Bagster),—*Ueber Indogermanen und Semiten*, von J. Röntsch (Foreign),—*Abriss einer Theorie der complexen Functionen und der Thetafunctionen einer Veränderlichen*, von Dr. J. Thomae (Nutt),—*Ueber die Wechselwirkung zwischen Leib und Seele*, von C. S. Cornelius (Nutt),—and *Einleitung in die höhere Algebra*, von Dr. A. Dronke (Nutt). Among New Editions we have *Philip Van Artevelde*, by H. Taylor (Smith & Elder),—*Cassell's Popular Education*, Part I. (Cassell),—*Cheap-John's Auction*, by M. Stradling (Simpkin),—and *La Philosophie de la Liberté*, par C. Secrétan (Asher). Also the following Pamphlets: *The Physician: a Family Medical Guide* (Purkess),—*The Education of the Deaf and Dumb*, by T. Arnold (Stock),—*The Education of the Deaf and Dumb by Means of Lip-Reading and Articulation*, by W. B. Dalby (Churchill),—*The Training Schools under Government Inspection, 1870-71* (Birmingham, National Education League),—*Are we to have Education for our Middle-class Girls?* by M. Gurney (Ridgway),—*Ober-Ammergau and its People*, by A. W. Buckland (Simpkin),—*The British Federal Empire in the Twentieth Century*, by an Octogenarian (Clarke),—*How our Church became a Drinking-Saloon*, by G. Venables, B.A. (Macintosh),—*Mrs. Bull's Little Bill* (Longmans),—*John Bull and Uncle Sam; or, the Alabama Fever* (Clarke),—*A Tribute of Praise and Thanksgiving in Remembrance of February 27th, 1872*, by J. Piggott (Clarke),—*An Order for Morning and Evening Prayer, to be used by Lay Readers in Mission-Rooms, Hospitals, &c.* (Bagster),—*Show the Light and Blow the Trumpet*; or, *Gideon's Good Advice for Dispensing the Midianites applied to the Defence of the Athanasian Creed*, by the Rev. C. Gutch, B.D. (Rivingtons),—*The Nemesis of Faith*, by the Rev. C. Gutch, B.D. (Rivingtons),—and *Unterhaltungen über einige Capitel der Mécanique Céleste und Kosmogonie*, von Dr. W. Bette (Nutt).

#### SCHOOL BOOKS.

*Specimens of English Literature, from the 'Ploughman's Crede' to the 'Shepherd's Calendar.'* A.D. 1394—A.D. 1579. With Introduction, Notes, and Glossarial Index. By the Rev. W. W. Skeat, M.A. (Clarendon Press.)

BETWEEN Chaucer and the Elizabethan period English Literature presents little that is attractive. It is not easy to make an interesting and characteristic selection from third-rate writers, but Mr. Skeat has, in the main, shown good judgment in his work, and has produced a volume which will be of service, and give pleasure, as well in the drawing-room and the study as in the school. We believe that not one educated Englishman in a hundred will be able to take up Mr. Skeat's book without confessing that there is much new to him in it, and that he has been glad to see. Starting with the best bits of the 'Ploughman's Crede,' the reader is taken through portions of Oecleve, Lydgate, James the First of Scotland, Pecock, Henry the Minstrel, 'Chevy Chase' (all), Malory, Caxton, the 'Nut-Brown Maid' (all), Dunbar, Hawes, Douglas, Skelton, Lord Berners, Tyndale, Sir T. More, Sir T. Elyot, Surrey, Wiat, Latimer, Lyndesay, Udall, Buckhurst, Ascham, Gascoigne, and Lyly, to Spenser. He sees the hard realities of the poor ploughman's life, with his children crying ever their sorrowful cry, "a care-full note"; he sees the thriftless Oecleve's life; the London of 1420; the mythical fights of Wallace; the hunting of the Cheviot; King Arthur's death; the sweet maid's unfaithful love; Scotch pictures of nature; the slashing of Wolsey; the sea-fight off Sluys; the Battle of Crecy; the defence of the Bible in English; boys' education in 1531; the lover's sorrows; the courtier's life; Latimer's reproof of English sins; the fun of the first English comedy; and many

other pleasant things; while every difficulty and allusion is explained by Mr. Skeat's most careful and accurate editing. The book is on a time so new to most English men, women, and boys, and so admirably edited, that it must come to a second edition, and then we trust that Mr. Skeat will remove the only fault which we can find with his selection, that he has not included a few in those charming love poems like "In May when every herte is lyght," in the MS. Gg., 4.27, in his University Library, a few of those pathetic appeals of Christ to man, and man to God, which the Early English Text Society has printed, and which shine out like jewels from the gloom of the fifteenth century. As, too, the book is meant mainly for boys, we should gladly see in it a piece or two on the home life of the time, say from Russell's 'Book of Nurture,' 1440, 'The Birked School-Boy,' of about the same date, and, perhaps, 'Stans Puer ad Mensam.' Could not also a bit of the first tragedy ('Ferrex and Porrex') be given, to match the first comedy, and both be preceded by an extract from one of the Mystery Plays that gave birth to them? For these the Spenser extract might well be handed over to a separate volume. Spenser begins the new era rather than ends the old one, and the Clarendon Press Delegates ought to give a separate class-book to his minor poems, as well as another to Chaucer's lesser works. Lastly, we would ask Mr. Skeat to add to his Introduction a page or two characterizing his authors and their period, and contrasting his authors with one another, and his period with the one before and the one after it.

*A First English Grammar.* By Alexander Bain, LL.D. (Longmans & Co.)

THIS is not one of the ordinary little grammars by a compiler; there is independent thought in the book; but we doubt its fitness as a first grammar. Mr. Bain is too much—perhaps we should say too little—of a philosopher to teach grammar simply. Is it simple or sensible, to face a young boy, on page 4 of his grammar, with "Knowledge proceeds by comparing things to learn how far they differ, and how far they agree. We are first struck with differences." Might not a boy fairly answer, "Please, Sir, our baby calls every man Pa." So the definition of the pronoun on page 26 is cumbrous and insufficient. Mr. Bain omits "entirely one division of grammar—Derivation," and as a consequence treats the abstract noun of action in *ing*—"Riding is such capital exercise"—as an infinitive! Surely the substitution of the Latin equivalent, *Equitation*,—compare "swimming, natation," &c.—might have taught Mr. Bain what part of speech the noun in *ing* is, and that his distinctions on pages 131-2 are nonsense. According to Mr. Bain, in the sentence "The rowing of the Cambridge crew is neater than that of the Oxford," "rowing" is a noun, but in "our rowing is better than yours" "rowing" is an infinitive. Would he hold "style," if substituted in these sentences for "rowing," to be a noun in one case, and an infinitive in the other? We commend to him the study of the Anglo-Saxon abstract nouns in *ing* and *ung*, and Dr. R. Morris's treatment of them in his 'Historical Outlines of English Accidence.'

*Shakespeare's King Henry V.; with Explanatory and Illustrative Notes, &c.* By the Rev. J. Hunter. (Longmans & Co.)

EDITIONS of single plays of Shakespeare are very convenient, both for teaching and private reading. Mr. Hunter's notes are brief and few, which is well; but they are certainly also rather poor, and suggest the idea of their having been written for students who wish to pass an examination in the play, with the least amount of "cram." An edition, with notes, by some scholar who really has a thorough grasp of the subject would be far preferable. The best thing in the book, next to the play itself, is the series of extracts from Holinshed, which serve to illustrate it.

*A Class-Book History of England.* By D. Morris, B.A. (Longmans & Co.)

THIS volume is neither better nor worse than the ordinary school Histories of England. The wood-

cuts, which are taken from Mr. W. Longman's books, are the best thing about it.

*The Public Schools Atlas of Modern Geography, in Thirty-one Maps; exhibiting the most important Physical Features of the Countries delineated, and noting all the Chief Places of Historical, Commercial, or Social Interest.* Edited, with an Introduction on the Study of Geography, by the Rev. George Butler, M.A. (Longmans & Co.)

IT is a sufficient recommendation of this atlas to say that it answers to the above description. The maps are considerably larger than those generally used in schools, and are consequently free from the over-crowding and indistinctness which are so common. They are accurately and beautifully executed, in accordance with the latest discoveries and territorial changes. The ranges of mountains, courses of rivers, boundary lines, and printing of names, are remarkably distinct. The occasional representation of the more important parts of a country on a larger scale, together with the map of the whole, is a very useful feature.

*Gardner's Sixpenny Atlas of Outline Maps.* (Gardner.)

A CHEAP collection of sixteen outline maps for educational use.

*Manual of Geography: a Complete Treatise on Mathematical, Civil, and Physical Geography.* By M. F. Maury, LL.D. (Low & Co.)

PREPARED and adapted for American rather than British use, two-thirds of the work being devoted to the American Continent. It is a series of lessons in geography, accompanied by maps and illustrations not remarkable for artistic excellence.

*Grammar School Texts.* Edited by J. T. White, D.D.—*Virgil, Æneid*, Book I.—*Horace, Odes*, Book I.—*Nepos, Selections*.—*Cæsar*, Book III.—*Myths from Ovid's Metamorphoses*.—*Familiar Fables from Phædrus*. (Longmans & Co.)

*Ovid, Selections.* Edited by A. J. Church, M.A.—*Cæsar, Selections.* Edited by F. B. Butler, M.A.—*Horace, Select Odes.* Edited by W. J. Brodribb, M.A.—*Milton, Select Minor Poems.* Edited by H. R. Huckin, M.A. (Seeley & Co.)

*Scenes from Greek Plays.* Edited by A. Sidgwick.—*Euripides, Cyclops, Iphigenia in Tauris*.—*Aristophanes, The Frogs, The Knights, The Plutus, The Clouds.* (Rivingtons.)

HERE we have three attempts to provide cheap school-books for the lower forms in schools. Dr. White gives us no notes, but a good vocabulary at the end of each volume. The Editors of Messrs. Seeley's Series gives us notes without vocabularies. Mr. Huckin's Milton seems fairly well done. Mr. Brodribb has wisely, we think, chosen Odes in the *Alcæa* and *Sapphic* measures only: this is a better plan than that adopted by Dr. White, who has simply given us the first book of the Odes. Mr. Butler has judiciously selected the narrative of *Cæsar's* expeditions to Britain, but his notes are poor. Dr. White's Selections from *Ovid* and *Phædrus* are well made. Mr. Sidgwick's editions are beyond all comparison the best planned and executed. They cost more, but they are worth the difference in price, because they are just the books to be put into the hands of boys who are reading Greek plays. They are carefully and judiciously edited, and form the most valuable aid to the study of the elements of Greek that we have seen for many a day. The Grammatical Indices are especially to be commended. We doubt, however, whether the *Cyclops* is a good play for boys to read.

*French Manual of Grammar, Conversation, and Literature.* By P. Baume. (Simpkin & Co.)

THIS is a series of eighty lessons, each consisting of three parts,—a portion of grammar in the objectionable form of question and answer, a conversation in French on some special subject, and an extract from some French author, preceded by a brief biographical account of him. The grammatical part in the first forty lessons is in English; the remaining forty lessons, relating to syntax and idioms, are in French. The conversations, which are translated into pure and appropriate English

at the end of the book, are the best part of the work. It would have been better if more had been extracted from fewer authors. Many of those quoted are of little note, and the remarks on them are too meagre to be of any value.

#### LIST OF NEW BOOKS.

##### Theology.

Blencowe's (Rev. E.) Plain Sermons, 1st series, 6th edit. 12mo. 6/.  
Blosius's (L.) A Mirror for Monks, 2nd edit. cr. 8vo. 3/ cl.  
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Church Seasons, 4th edit. 12mo. 2/ cl.  
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Light from the Fountain of Life, 1/ swd.  
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Melville's (H.) Sermons on the Less Prominent Facts, &c., in Sacred Story, Vol. 1, new edit. cr. 8vo. 5/ cl.  
Sowing the Good Seed, by Alicia, 12mo. 2/ cl.  
Voysey's (C.) The Sling and the Stone, Vol. 5, cr. 8vo. 6/ cl.

##### Philosophy.

Maurice's (Prof. D. F.) The Conscience, 2nd edit. cr. 8vo. 5/ cl.  
Fine Art.

Fletcher's (B.) Dilapidations, a Text-Book for Architects, 5/ cl.

##### Poetry.

Aldine Poets, re-issue, 'Spenser, Vol. 5,' and 'Parnell,' 1/6 each.  
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##### History.

Chambers (Robert), Memoir, 3rd edit. cr. 8vo. 3/6 half bound.  
Rustow's (Col. W.) War for the Rhine Frontier, 1870, Vols. 2 and 3, 8vo. 2/ cl.; or 3 vols. 31/6 cl.  
St. John's (Mrs. H. R.) The Court of Anna Carafa, 8vo. 12/ cl.

##### Philology.

Amour's (F. J.) The Study of French Verbs, 12mo. 2/6 cl.  
Brasseur's (I.) Grammar of the French Language, 20th edit. 3/6  
De Vere's (M. S.) Americanisms, 8vo. 10/6 cl.  
Donaldson's (J.) Elementary Latin Grammar, 12mo. 1/6 cl.  
Euripides, by W. B. Donne (Ancient Classics for English Readers, Vol. 12), 12mo. 2/6 cl.  
Sergeant's (L.) Introduction to English Composition, cr. 8vo. 2/6  
Sewall's (E. M.) Grammar Made Easy, 12mo. 1/6 cl.  
School-Board Reader, Standard 4, 12mo. 1/ cl.

##### Science.

Bell's (I. L.) Chemical Phenomena of Iron Smelting, 8vo. 15/ cl.  
Lanckester's (E.) Practical Physiology, 6th edit. 12mo. 2/6 cl.

##### General Literature.

Atchley's Builders' Price-Book for 1872, cr. 8vo. 3/6 half bd.  
Athletic Sports and Manly Exercises, by "Stonehenge," Rev. J. G. Wood, &c., new edit. 18mo. 2/ cl.  
Book of Blunders, ed. by D. Macrae, cr. 8vo. 1/ swd.  
Beeton's Englishwoman's Cookery-Book, new edit. 12mo. 1/6  
Beeton's Every-day Cookery-Book, coloured plates, cr. 8vo. 3/6  
British Juvenile (The), 6 vols. in 2, imp. 8vo. 5/ each, cl. imp.  
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Erckmann-Chatrian's The Belles, cr. 8vo. 1/ bds.  
Fawcett's (H. and M. G.) Essays and Lectures on Political and Social Subjects, 8vo. 10/6 cl.  
Hamilton's (C.) Useful Information for Railway Men, 4th ed. 9/ Hardwicke's One Shilling Peasage, Baronetage, Knightage, and House of Commons, 1872, 32mo. 1/ each, cl. swd.  
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Smith's (J.) Habbie and Madge, 2nd edit. 12mo. 1/ swd.  
Stories for Summer Days and Winter Nights, Vol. 1, cr. 8vo. 3/6  
Stradling's (M.) Cheap John's Auction, 7th edit. 12mo. 1/ swd.  
Southgate's Many Thoughts of Many Minds, 1st ser. new ed. 12/6  
Thackeray's Works, Popular Edit. Vol. 7, Paris Sketch-Book, &c., cr. 8vo. 6/ cl.  
Tottie's Trial, by Kay Spen, cr. 8vo. 10/6 cl.  
Twain's (M.) Roughing It, and The Innocents at Home, 1 vol. 2/

#### CLUBS, READING-ROOMS, AND LECTURE HALLS.

IT is often objected against our social authorities that, whilst they exhibit no want of zeal in condemning or suppressing places of diversion that have the slightest savour of immorality or offend the prejudices of the severely respectable, they never exert themselves to provide innocent pastime and beneficial recreation. Whilst the suburban tavern or central music-hall is deprived of its licence for a trivial irregularity or occasional indecorum, the Legislature disdains to initiate, or notice in any way but for purposes of repression, movements for the salutary amusement of the populace. During the season, idlers in Kensington Gardens, and loi-

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terers in one or two fashionable resorts, are regaled with the music of military bands, but no melody superior to that of the barrel-organ enlivens the open places of regions unknown to the polite. We have no public buildings for athletic exercise. The most, indeed almost the only, alluring scene of pastime for humble people, about which the law troubles itself much, is the flaring, ill-ventilated, and execrably furnished gin-palace, where wretched pleasure-seekers drink drugged liquor and gossip in corners, without a chair to sit upon. Though it is often stated with unfairness and extravagance, the case against society in this matter is substantially true. Hitherto authority has been reprehensibly neglectful of its duty to secure to the multitude the means of salutary recreation. But it may not be inferred that our people of the less fortunate grades are so absolutely without wholesome amusement as the foreigner, perambulating our solemn squares and squalid districts, is apt to suppose them to be. In default of legislative care, and to a certain extent in justification of the neglect, they have in some particulars been their own social reformers, and effected for themselves what officialism declined to do for them. Club-houses for genteel bourgeoisie have not of late years multiplied faster than theatres, whose cheaper seats are accessible to artisans; and whilst private energy has increased the number of our play-houses, it has provided us with institutions for intellectual improvement and social pleasure, of whose existence we are from time to time reminded by the appearance on our table of tickets for *soirées*, programmes of arrangements, and other printed manifestoes.

Diverse in organization, appliances, and special aims, these institutions concur in showing that the people are aware of their chiefly social want, and are exerting themselves to supply it. Some of them are societies that pay rent and rates for permanent places of habitation, and afford their members many of the conveniences of a club-house, as well as classes for the acquisition of knowledge, periodical concerts, and the entertainments of popular lecturers. Some are debating societies, whose members discuss the affairs of the nation and criticize public men once a week in the chief room of a tavern. Others are religious clubs, that make war on infidelity: not a few of them consist of individuals united by a common sentiment in favour of or against our present political system. Several are in the interest of what total abstainers from alcohol understand by "temperance"; none of them are friendly to sloth, drunkenness, or irreligion. They number in all several hundreds, and yet, perhaps, not so many as two out of every hundred of them are known even by name to any committee-man of the Carlton or Reform. And yet they are of great interest to the social observer,—as manifestations of the finer life of those tens and hundreds of thousands whom our fine gentlemen are wont to speak of as "the masses." Their doings indicate in a remarkable manner the directions and extent of popular culture, the objects and quality of popular taste in the domain of Art.

One of the most important and older of these middle-class clubs is "The Young Men's Institution, 165, Aldersgate Street, E.C.," that was opened on September 28, 1854, by the Committee of the Young Men's Christian Association, "with a view to provide a suitable place of resort for young men after business hours; and to combine, with some elements of domestic comfort, the advantages of respectable and improving society, of a well-selected library, reading-rooms supplied with the best periodical literature, and classes for instruction in various branches of learning, conducted by professors of ability and character." In every particular the founders of this institution have fulfilled the promises of this announcement. For the yearly payment of one guinea the city clerk may have the instruction of an excellent staff of lecturers, access to a comprehensive library, and the use of a reading-room, whose tables are liberally furnished with the best reviews, magazines, and political papers. Flippant gentlemen, who imagine that an association, emphatically designating itself Christian,

must necessarily be characterized by sectarian narrowness and gloom, will perhaps not thank us for assuring them that the list of papers and other periodicals taken at this Institute demonstrates that its members are no enemies of mirth, fancy, and mental freedom. It is, in fact, a good club-house for the young men whose welfare was the object of its originators. And what we say of the goodness of its body of teachers is applicable to other associations,—such, for instance, as the Ormond Street "Working Men's College,"—to which we do not call special attention. Indeed, nothing is more noteworthy than the high character of the instruction which these voluntary societies provide for their members. The Sunday Lecture Society commands the services of many well-known men; and the papers before us show that some of these gentlemen can be induced to address assemblies at suburban lecture-halls. Whether Mr. Finch has repeated at St. John's Wood or Clapham the address on 'Bacon and Comte,' which he delivered recently at St. George's Hall, we do not know; but Dr. Carpenter, who lectured at that Hall 'On Popular Delusions,' did further service to the cause of common-sense by a discourse 'On the Phenomena of Spiritualism,' on the following Friday evening, to the Chelsea Literary and Scientific Institution, the merits of whose "evenings" and other provisions for social diversion are known to a numerous body of local supporters.

The smallness of the quarterly subscription (one shilling) required of persons, affiliated to "The City of London National Club, 1, Great New Street, Fetter Lane," indicates the class for whose convenience it was opened, "to afford its members the means of social intercourse, moral improvement, and rational recreation; also pure refreshments at all reasonable hours." Scarcely less commendable than this society's concern for purity of refreshments, is the care for decency of manners exhibited in the ninth bye-law, against "gambling, betting, drunkenness, offensive language, and bad conduct." Another club, for the benefit of "rough men," who would divest themselves of their more repulsive roughness, may be found at 65, Drury Lane, "at the back of the theatre," where the "Drury Lane Christian Mission's Workmen's Hall" has its head-quarters. The Labour Agency, 59, Greek Street, Soho, with its Popular Lectures on the industries of England, is another establishment for the mental advantage as well as material advancement of London workmen. Not far from the Labour Agency's place of address, benevolent enterprise has opened the "Clare Market Working Men's Club," where humble folk are periodically enlightened by lectures, and roused by musical entertainments, broken with readings from popular, if not the best, authors. Whilst these last-named establishments, taken from dozens of the same kind, may be regarded as examples of a new social movement in the least-civilized grades of the community, we find amongst our piles of prospectuses the programmes of clubs whose influence is exerted for the promotion of learning and happiness in families where extreme indigence is rare, and the grossest rudeness is unknown. The same collection of announcements for the season contains circulars of debating societies for young men, programmes of courses of study proposed to the members of Ladies' Educational Associations, and the bright, comical handbill, which shows that little children have now and then occasion to clap their hands gleefully at the many doings of the "Westbourne Grove Chapel Young Men's Mutual Improvement Society and Choral Class."

We need not do more than mention the London Mechanics' Institution, now the Birkbeck Literary and Scientific Institution, which largely promoted, if it did not actually initiate, the more rational recreation of the working-classes mentioned in this article. It also at an early date opened its doors to both sexes, and young women may be found attending its lectures, its Latin, English, elocution, music, and other classes, as well as frequenting its reading-room.

Of the several debating societies, where our

young men exercise their tongues, a favourable specimen is found in the Eclectic Debating Society, which occupies the place and preserves the name of an older "Eclectic." The new Eclectic, which holds its meetings in Rugby Chambers, Bedford Row, has completed the sixteenth year of its existence. Gentlemen attending its meetings during the present season may state their views respecting the Alabama claims, Irish Home-rule, the Permissive Bill, the need for a reform of the House of Lords, the condition of the working-classes, the extent of Mr. Disraeli's statesmanlike capacity, the propriety of extinguishing the Church of England, the advantages of Republican Government, and other exciting questions, upon which the Eclecticicians will, we hope, agree to differ without proceeding to playful excesses with bags of cayenne-pepper and bars of iron.

But though the central quarters of town are not without places for the intellectual recreation of young people, the voluntary associations for mental pastime and culture are much more numerous and popular in those suburban districts whose inhabitants live at considerable distances from the region of the theatres, and whose youth are generally constrained, by considerations of economy, to go without amusement, if they cannot find it within or near their own homes. Clerks and other workers in humble departments of industry, after spending eight or ten hours in their daily avocations, have neither the energy nor the means to run from their dwellings on the outskirts of town to the Strand, in order that they may see a play or listen to a concert. A game may be good, and yet not worth the candle. To be acceptable to young people, who have no superfluous pocket-money, and must breakfast every morning at seven or eight o'clock, an evening's diversion must be cheap and near at hand. It is, therefore, in accordance with obvious social needs that we find such neighbourhoods as Peckham, Kingsland, Camden Town, and Kentish Town, rich in voluntary associations which, besides providing their members with a room for reading, classes for instruction, and a circulating library, furnish them also, once a week or fortnight, with musical and elocutionary entertainments, or with the privilege of listening to addresses delivered by professional lecturers. Islington, whose care for the intellectual interests of the capital made her populous with boarding-schools when she was a mere village, and the idlers of Charles the Second's London went to her pleasure-gardens to consume buttered ale and curds-and-whey, regards with complacency the number and success of her literary institutes, where, for a trifling subscription, a subscriber of either sex may get the society of a club, the instruction of a college, and the usual diversions of a popular lecture-hall. Established so far back as 1833, the Islington Literary and Scientific Society, with its regular staff of excellent teachers for its educational classes, and its assembly-rooms for *soirées* and mirthful entertainments, flourishes in Wellington Street, Upper Street; whilst in an adjoining district of the same suburb, the Barnsbury Literary Institute, Myddelton Hall, has a strong body of regular members, and also gathers from time to time under its roof many of the other residents of the neighbourhood, who are glad to pay their money to hear such popular entertainers as Mr. Bellew, Mr. Grossmith, and Mr. Dawson. Another flourishing institute of the same locality is the "Islington Youths' Institute," St. George's Hall, St. George's Terrace, Richmond Road, established "for boys and youths between the ages of fourteen and twenty." The reading-room of this society, in which the boys of Islington may play chess, draughts, and other games, when they are not studiously disposed, is provided with fifty-four periodical publications, including five daily and twenty-five weekly London journals. It augurs well for the future of the society that one of its honorary secretaries is Mr. Edward Tabrum, of the London School-Board, whose various exertions in the cause of social reform have not been more distinguished by the zeal which overcomes obstacles, than by the discretion which avoids miscarriage. Attention

may also be called to "The Isledon Penny Readings," held in the Myddelton Hall, because they belong to a class of entertainments which are exercising a considerable influence on popular culture throughout the kingdom. For several reasons the Penny Readings, as they are called, of our suburban districts deserve notice. Their programmes indicate more precisely than any other prospectuses of popular diversions the direction taken by the taste of the multitude in literary matters. The educational results of these exercises are also of importance. The young man who distinguishes himself at a reading club, inspires his hearers with a certain love of literature, and whilst acting as an intellectual guide to others, he is incited by their applause to enlarge his knowledge of books and to render it more critical. The study attendant on preparation for performances, and the effort required for the artistic delivery of a piece of good literature to a numerous assembly, constitute a discipline that has beneficial effects on the actor's nerve, bearing, style. And every success achieved by a club reader rouses a wholesome emulation amongst the brighter and more quick-witted of his associates. Moreover, we could point to many places where the Penny Reading Club, opened at first in a single room, hired only for each evening's amusement, has developed into a literary institute, having lecture-rooms and a library, equal to Myddelton Hall or the Aldersgate Street Club, and affording its members several excellent kinds of recreation besides the pleasure of listening to effective reading. And wherever this is the case, the Penny Reading Club is found an agreeable place of resort for the youth of both sexes, and an institution not more beneficial to the lads than the girls of its vicinity. Young women, after spending the day indoors and in domestic industry, need exhilarating change as much as their brothers who have been toiling in merchants' offices. And in the evening they may, in many of our suburbs, obtain it by walking with the men of their families to the Literary and Penny Reading Institute, where, in addition to congenial literary diversion, they may obtain suitable opportunities for the pursuit of some of those innocent and altogether natural ambitions, which cannot be accomplished by young ladies who never see any men but their fathers and brothers.

#### DEMONOLOGY.

4, Trafalgar Square, Brompton, March 20, 1872.

IN the absence of Mr. D. D. Home from England, perhaps you will do him the justice to insert a few lines from one who had the honour to assist him to some extent in the preparation of the second series of 'Incidents in My Life.'

In your review, published on the 2nd inst., you say of the spiritualists, "If we give an accurate summary of their statements, they accuse us of wilful misrepresentation." Now the accusation is, that you do not give "an accurate summary." It is no doubt strictly true that Sir David Brewster's contradictions are stigmatized as "mendacious denials," but these are not contradictions of the "medium's assertions," but of the assertions of Sir David Brewster,—*vide* letter to his daughter, quoted pp. 48-51, from Mrs. Gordon's 'Home Life of Sir D. Brewster.' Secondly, it is not fair to say that "Mr. Home has imprudently taken to himself" the *satire* (save the mark) of Sludge the medium. His reasons for dealing with it are given on page 94, at the opening of chapter iv., and every one who can recollect the reviews written on Mr. Browning's book must admit that the press openly alluded to Mr. Home, as the original of Sludge. I put the question to any man, whether your second column of page 263 is in any sense "an accurate summary" of the fourth chapter.

Again, it is thoroughly inaccurate to say that the extraordinary incidents described on pp. 120, 1, 2, are given without citing a witness. The names of the five witnesses are given, and the publication of all these names is calling them before the public with their own consent. Of course I have nothing to say when the writer of the review asserts that

"in no case are the astounding incidents certified by persons of any social authority"; but I deny that in any case are they offered "on no evidence whatever." To every case in the volume is appended at the least the name of one witness, and in most cases, three or four names are given. As to their "social authority," whatever that phrase may mean, the reviewer is, no doubt, a better judge than I am; but this I know, that the testimony of any one of those cited would be valid in any court of justice in the kingdom, on matters concerning either property or life.

H. L. HUMPHREYS.

\* \* We are not surprised to hear that Mr. Humphreys disapproves of our article on Spiritualism. It is needless to say that on all the points of the article to which he calls attention we were precisely accurate. The statements made by Sir David Brewster in October, 1855, are stigmatized by Mr. Home as "mendacious denials," because they contradict the assertions of a writer whose representations the medium adopted. It may be a matter of opinion whether Mr. Home was prudent or imprudent in taking to himself the satire of "Sludge the medium"; but it is indisputable that he deals with the satire as directed at his character and proceedings. Whilst he complains of misrepresentation, Mr. Humphreys misrepresents our words in a very amusing manner. With respect to the occurrences recorded in pp. 120, 1, 2, of 'Incidents in My Life,' we said, "The extraordinary incidents described on those pages are alleged to have taken place at Mr. S. C. Hall's house at Campden Hill; but there is no witness in support of the allegations." Mr. Home does not say the narrative is true: he only says that 'one of those present' gave him the account. Who the witness is, whether Mr. Home believes the witness, whether the other persons present concur in the unknown witness's testimony, are matters about which Mr. Home gives no information." The only evidence to the alleged facts is given by the anonymous maker of the allegations. In support of the allegations no person whatever appears. We were careful to say that the anonymous "one of those present" declared the marvels to have occurred in the presence of witnesses. The anonymous declaration, no doubt, gives the names of five persons in whose presence the incidents are said to have taken place; but we cannot agree with Mr. Humphreys in thinking that "the publication of all these names is calling them before the public with their own consent." No word appears in the declaration or any part of 'Incidents in My Life' to show which of the five persons makes the declaration, whether any one of the four others concurs in the statement, or whether any one of the five persons authorized the use made of his or her name. So far as anything to the contrary appears in the declaration or Mr. Home's book, each of the persons mentioned is at liberty to denounce the story as a ridiculous misrepresentation of the *séance*. Instead of being pledged witnesses to the truth of the story, it may be that some of the five persons will assure us that they were not even present at the Campden Hill meeting.

#### UNBOUND BOOKS.

1, Clintre Terrace, Cambridge.

I THINK many of your readers must agree with me, that the issuing of books in paper covers is a great and increasing nuisance. I order, for example, a copy of Fick's *Wörterbuch der Indogermanischen Sprachen*. After a few days, the corners become dog-eared; after a week or two some leaves are loose; next, the book splits down the back. Then it has to go to the binders. The bookbinder keeps it three weeks, during which I cannot have the use of it; and, finally, after five or six weeks, it possesses a cloth cover, and is fit for use. The whole process is a most annoying one. I wish, therefore, in the interest of the public, to put the question to Messrs. Triebner & Co., Messrs. Asher & Co., Messrs. Williams & Norgate, and others whom it may concern, whether it may not be possible for them to make arrangements whereby customers who desire such a result may obtain

books from them *ready-bound*, in strong, durable cloth, such as will stand fair wear and tear? Surely it would not be difficult to arrange a tariff of prices which should fairly repay them for their trouble, without raising the price of the volume overmuch. Sixpence, eightpence, a shilling, or even eighteenpence, according to the size and thickness, ought, I should suppose, to suffice. There might be some understanding between the publishers that all should charge for binding upon the same scale. Some readers may say that it is a privilege to be allowed to choose one's own binding; but they forget that they buy English books in whatever binding the publisher pleases to propose without a murmur, and would be disgusted indeed if English publishers chose to follow the German system of paper covers. There would also be a great saving of time. Instead of one's book being absent at the binder's for weeks, a London publisher would only delay the book for a few days, or at most a week. This then is the boon for which I plead, viz. that the public may have the privilege of receiving their books bound instead of unbound, *if so specified in the order given*; that the binding may be of strong ordinary cloth, charged at a fixed rate according to size; and that a delay of a week should be allowed for the purpose. The colour of the cloth chosen may be whatever the publisher pleases, and there should be the ordinary gold-lettering on the back. To some such arrangement as this we must one day come. Then why not begin it at once? How we have all got on so long without it I cannot tell. It says much for our patience.

WALTER W. SKEAT.

#### Literary Gossip.

MESSRS. MACMILLAN & Co. have now in the press the 'Experiences of a Diplomatist,' being Recollections of Germany, founded on diaries kept during the years 1840 to 1870, by Mr. John Ward, C.B., late H.M. Minister-Resident to the Hanse Towns.

THE same firm will also publish, in a few days, a work on the Growth of the English Constitution from the earliest times, by Mr. E. A. Freeman, the historian of the Norman Conquest.

As we announced some little time ago, a translation of the narrative, by Dr. Karl Mendelssohn (son of the composer), of Mendelssohn's intercourse with Goethe, including his various visits to Weimar, and also containing poems, letters, and extracts from journals, never before printed, with an original portrait, will soon appear. This translation will contain some original letters that did not appear in the original.

THE new book by Prof. Angelo de Gubernatis, 'Zoological Mythology; or, the Legends of Animals,' consists of two volumes, and is divided into three books, containing 'The Animals of the Earth,' 'The Animals of the Air,' and 'The Animals of the Water.' The author investigates the history of each animal in the early myth, in legends, and in popular beliefs.

WE understand that the Cambridge Society for Comparative Philology is going to enlarge the sphere of its activity.

A NEW Club for literary men and artists, to be called "The Thackeray," is talked of.

WE are requested to state that Mr. Edwin Pearson, whose reprint of 'Paradise Transplanted and Restored in Shooe Lane' we reviewed, along with the re-issue of Mrs. Behn's works and some other reprints, is not the publisher of the new edition of Mrs. Behn.

THE New York Nation is responsible for



the following story:—"The (American) publishers of Worcester's and of Webster's Dictionaries have recently been engaged in a curious correspondence with Mr. A. S. Solomons, a respected Israelite gentleman of the district of Columbia. He begins by calling the attention of Messrs. Merriam to the fact that their dictionary contains 'an intolerant definition' of a certain word. 'Webster's' defines the verb 'to jew' as 'an active verb, meaning to cheat or defraud, to swindle'; and marks it as 'colloquial.' To this letter Messrs. Merriam make answer that the case of the verb in question is one of those in which an opprobrious sense is attached to a word without any offensive sense necessarily attaching to the original word; and cite 'Jesuitical' as being in point. They add, that they have ordered the remark 'used opprobriously' to be appended to the definition. From Messrs. Brewer & Tilton, whose dictionary makes the obnoxious word mean 'to cheat (colloquial),' Mr. Solomons received a note, saying that the verb 'to jew' has the authority of Shakespeare; that the intent of their dictionary is to give the orthography, pronunciation, and meaning of every word used by any English author of any notoriety; and that to omit the verb complained of would be to contradict the plan of the whole work. They are, however, perfectly willing either to omit it altogether or to condemn it as unjust."

THE Académie des Sciences, Morales, et Politiques has just awarded a prize of 1,500 francs to M. Perrens, Professor at the Lycée Condorcet, for an essay on the democratic tendencies of the town populations, and especially of the Parisians. M. Perrens had already published, a few years ago, on the history of Étienne Marcel's political career, and on the insurrection of 1358, an octavo volume, which was much noticed at the time.

THE second volume of M. Valfrey's 'Histoire de la Diplomatie du Gouvernement de la Défense Nationale' has been published, containing an account of the events which are included between the 31st of October and the 20th of December, 1870.

M. SAINT-RENÉ TAILLANDIER has written a new work on Servia, published in Paris, which gives a chapter of the history of contemporary foreign politics.

THE third volume of the 'Kulturgeschichte der neueren Zeit,' by O. Henne am Rhy, has just appeared, extending from the French Revolution to the present time. M. E. Renan's 'La Réforme, Intellectuelle et Morale,' has reached its fourth edition.

A NEW edition of the famous 'Chanson de Roland' has just been published at Tours, by M. Léon Gautier, in three quarto parts, the last of which contains a second and re-revised text of the poem. A translation into modern French is given in the first Part.

AN interesting work has just been published by J. Hetzel, of Paris, entitled 'La Correspondance de J. M. Ampère,' which practically forms an autobiography of the writer.

THE inglorious and interminable civil war still existing in Cuba has found a chronicler in Señor Llofrin y Sagrera, two volumes of whose history have already appeared at Madrid, while a third is in progress, and materials are accumulating for a fourth. Other works of

interest now in progress at Madrid are, Señor R. Robert's 'Spanish Women painted by Themselves,' and Señor Hidalgo's elaborate treatise on the Spanish Mollusca. Señor Sanchez de Molina Blanco's 'Digest of the Criminal Law of Spain' is an important contribution to jurisprudence; and the same may be said of Señor A. Perecaula's 'Dictionary of Mercantile Law,' and Señor Mas y Abad's annotated edition of 'The Legislation of the recent Interregnum.'

ONE of the most curious literary phenomena in Spain is the activity of the Carlist press, which certainly appears to prove that liberty of speech is something more than a legal fiction under the régime of King Amadeus. The Viscount de la Esperanza, under the title of 'La Bandera Carlita en 1871,' writes a full account of the organization of the party, with portraits of seventy-six senators and deputies belonging to it. The speeches of the seventy-six are republished in a collection, entitled 'La España Católica y Monarquía,' to be continued annually. Señor V. Manterola offers the Spanish nation its choice between "Don Carlos or Petroleum" in a work thus entitled. On the other hand, Señor Benito Vicetti resumes the publication of his 'History of Galicia,' which was suspended in 1867 by ecclesiastical authority. The only recent contribution to *belles lettres* of much interest is an essay on 'Faust,' by Señor Calavia.

AT Turin the first number of a new weekly newspaper has appeared, entitled *L'Anticristo*. The *Rivista Europea* compares it in style to the Paris *Lanterne*, which brought M. Rochefort into popularity and notoriety.

AMONG the victims in Cuba is Juan Clemente Zenea. He was a favourite poet in South America.

TRÜBNER'S *Literary Record* continues and completes the bibliography of Venezuelan literature, but this portion consists chiefly of political pamphlets. The works of old Spanish reformers, now attracting great attention, and which have mostly been republished, form a very curious piece of bibliography. A small bulletin of Mexican literature is interesting. It comprises a large History of Yucatan of last year's date, a History of Jalapa, a polyglot office of the Virgin of Guadalupe, and the late bulletins of the Society of Geography.

## SCIENCE

*L'Atmosphère.* Par Camille Flammarion. (Paris, Hachette & Co.)

THIS is not a good book. It is pretentious, both in its outward appearance and in its method of expression. In many French scientific works there is a beautiful diffuseness of expression, arising from the determination not to sacrifice perspicuity to brevity; but our author writes with a diffuseness, which in his hands has degenerated into verbiage, and only results in making the book very large. There are 824 pages and a deal of fine writing; here is an example:—"O nuit, pensive et silencieuse, dont les vastes ailes apportent sur leur passage la rêverie ondoyante et l'oubli des préoccupations matérielles, quelle reconnaissance ne vous doivent pas les âmes que vous avez bercées dans les ravissements du ciel!"—and there are pages on pages of this. We do not object to

fine writing, but when one holds the ponderous volume in one's hands one feels keenly the evil of the added weight of such portions, inasmuch as they do not bring one single ray of illumination to the subject.

The engravings and chromo-lithographs are good, but for the most part very unnecessary. The frontispiece, entitled "Le Jour sur la Terre," is a fair specimen of the quality and uselessness of the illustrations. Such a picture as that of "Lavoisier analysant l'Air Atmosphérique" is pretty, but neither conveys any historical fact, nor in the smallest degree elucidates the matter. The best chapter is that which has to do with variable winds. The figures exhibiting the mean annual or diurnal winds are useful and interesting. These are closed curves, drawn round a point, the length of the radius vector in any direction representing the intensity, frequency, or temperature, as the case may be, of the wind in that direction, for given places. The explanations of phenomena are few and superficial. Results are dogmatically stated without discrimination as to their respective values; thus we are told, in consecutive sentences, that the moon's periodic time is twenty-nine and a half days, and that it is eighty-one times lighter than the earth. Nothing can be more obnoxious to the diffusion of true scientific ideas than the presentation as correlative of such statements, the grounds for making which are so exceedingly different in character. The book, while going into subjects which have little or nothing to do with the atmosphere, is full of the gravest omissions; thus, while treating of the various barometric curves, it does not discriminate between variations due to the dry air and those due to the aqueous vapour. As to facts, the author is, in some instances, behind the time. Although the book bears date 1872, and has a chapter on "Les Courants de la Mer," there is no mention of Dr. Carpenter's work. Things wrapped in doubt are stated as if they were fully and definitely established; thus we are told that the ether is so light that all which is contained in this planetary system does not weigh one kilogramme; we would much like to know by what means the author arrives at this superior limit. The only true attempts which we know of at a numerical approximation to its weight have given a superior limit very considerably above this,—something apparently much more like this weight for a quantity equal in volume to the volume of the Earth. Again, it is said that the mechanical theory of heat has fixed the principle, that there is an absolute zero at 273 degrees below the temperature of melting ice; a most incorrect notion is conveyed to the ordinary reader by such an assumption of numerical accuracy. And the reader is left to gather, as perhaps the author may himself imagine, that these degrees are in any way necessarily the same as those of an ordinary thermometer. A hint of the process employed in guessing at the weight of the ether, or in giving a numerical value to absolute zero of temperature, would have been worth many hundred pages of this work, and would have had quite as much (or as little) to do with "the atmosphere" as many of its chapters.

*Researches on the Calculus of Variations.* By Isaac Todhunter, M.A. (Macmillan & Co.)

THIS essay gained the Adams prize in the University of Cambridge for the year 1871, the subject for which was prescribed in the following terms:—"A determination of the circumstances in which discontinuity of any kind presents itself in the solution of a problem of maximum or minimum in the Calculus of Variations, and applications to particular instances." The essay, which is published as it was originally written, "is mainly devoted to the consideration of discontinuous solutions; but incidentally various other questions are examined." Such problems, for instance, as the following are considered: "A ship wishes to sail from A to B, but must not pass over any portion of a certain space limited by given lines; find its quickest path." It is obvious that this may, under certain circumstances, be a discontinuous path. Such a problem as this belongs to that class of cases in which discontinuity is introduced by conditions explicitly imposed in the enunciation. Again, take the following problem: "Required the plane curve joining two given points which, by revolving round a given axis in its plane, will generate a surface of minimum area." Mr. Todhunter first fully investigates the general question; having proved that, if there be such a curve, it is a catenary, he shows that, "when two catenaries can be drawn, the upper corresponds to a minimum and the lower does not; and that when only one catenary can be drawn it does not correspond to a minimum." These results are new. The careful investigation of such limitations and distinctions is most useful, and is particularly instructive to the student of the subject, to whom, and to all interested in the Calculus of Variations, we heartily recommend this book. Continuing the same problem, Mr. Todhunter then investigates a discontinuous solution. "Let A and B be the given points, let A C and B D be the perpendiculars from them on the axis. Then the discontinuous solution is furnished by taking the generating curve to consist of A C, C D, and D B." The surface thus consists of two circles connected by an infinitesimally slender cylinder. This solution was noticed previously by Goldschmidt, who "briefly adverts to it, but does not show that it is a minimum." Mr. Todhunter shows that it is a minimum, both by an elegant geometrical method and by the ordinary method of the Calculus of Variations, and points out the principles upon which the discontinuous solution presents itself. It will be observed that this problem is one the discontinuity of which does not arise from imposed conditions. We have referred to these two problems, not because of their occupying any very prominent position in the book, but because they are fair examples of the character of the problems dealt with. The investigations are conducted by ascribing variations to the dependent and not to the independent variable. The reader will find problems discussed connected with the Brachistochrone, problems of least action, solids of minimum resistance, and other matters, the investigations into which are presented in a lucid, accurate and frequently elegant form.

*Technical Arithmetic and Mensuration.* By Charles W. Merrifield. (Longmans & Co.)

THIS is one of the text-books of science edited by Mr. Goodeve, "adapted to the use of artisans and students in public and other schools." It contains a good practical treatise on arithmetic, an intelligible chapter on mechanical work, and a short and explanatory treatise on mensuration. There is appended a selection of examination papers on arithmetic and mensuration, actually set at various public examinations, which form a useful addition to the book. The various operations of arithmetic are lucidly explained, and the book, although there is sometimes a slurring over of the real point of difficulty, is one calculated to be useful, especially to the particular class of persons for whom it is more specifically intended. The method in which Proportion is dealt with in chapter ix. is an example of the best side of the book, and

is superior to the style of treatment adopted in many books on arithmetic; but the volume does not deserve to be ranked in the same series as Mr. Clerk Maxwell's 'Theory of Heat.'

#### EXCAVATIONS IN CORNWALL.

MR. W. C. BORLASE, of Castle Horneck, Penzance, is making some interesting excavations in the neighbourhood of St. Colomb, Cornwall. On the 8th inst. he uncovered a sunken kist-vaen, more than six feet long by two-and-a-half broad, and two feet nine inches in depth. The kist consists of an oblong vault sunk in the slate-rock surface, lined with slabs, which support a fine capstone of an apparently foreign origin, at least not belonging to the slate of the neighbourhood. This capstone is ten feet six inches long, five feet six broad, and nearly two feet thick. Within the vault was found a stratum of osseous matter, and portions of a human skull which presented no signs of incineration. The kist was covered with a pile of stones, blackened apparently by the action of fire; and the whole (as far as the present exploration extends) covered with and near the outer edge of a huge mound of burnt earth, with traces of charcoal; above this was a layer of natural soil; the whole forming a fine barrow, the outer edge of which had evidently been once enclosed within a revêtement of disintegrated slate fragments. The whole barrow was about sixty feet in diameter, of a rather bell-shaped form, some fourteen feet in height above the natural rock surface.

This barrow forms one of twin barrows some thirty yards apart, between which is the remnant of a bank, which may have formed either a rampart or inclosure around the two barrows. The second barrow is slightly larger, but presents evidence of former exploration; but, nevertheless, Mr. W. C. Borlase is attacking it, and his exploration will probably meet with success. Former explorers seldom dug down deep enough, or suspected the existence of vaults beneath the surface of the natural rock. These barrows stand within a few yards of the edge of the cliffs, and overlook the Cliff Castle on an insulated promontory (on which is another barrow) on the east side of Lower St. Columb Porth. S. P. OLIVER.

#### SOCIETIES.

ROYAL.—March 21.—W. Spottiswoode, Esq., Treas. and V.P., in the chair.—The following papers were read: 'New Researches on the Phosphorus Bases,' by Dr. Hofmann, and 'On some Heterogeneous Modes of Origin of Flagellated Monads, Fungus-Germs, and Ciliated Infusoria,' by Dr. Bastian.

GEOGRAPHICAL.—March 25.—Sir H. Rawlinson, President, in the chair.—The following new Fellows were elected:—W. H. Balls, Major W. B. Battiscombe, Capt. J. Beaton, Capt. W. M. Brander, F. Cookson, J. J. Grinlington, J. Macgregor, J. T. Margoschis, Capt. F. Peel, and W. B. Punser.—Mr. W. Gifford Palgrave gave an account of a journey he made in July, 1870, through North-Eastern Anatolia. Setting out from Trebizond with four companions, on horseback, carrying with them all that was necessary for the tour, he ascended the valley of the Pyxartes. His observations commenced near the entrance to the valley, where his attention was drawn to an enormous bar of loose, water-worn stones, from 50 feet to 60 feet in height, and crossing the valley for two-thirds of its width. The stones proved not to belong to the neighbouring rocks, and as scored rocks were met with in the same valley, there was no room for doubt that they were deposited there at the remote period when perpetual snow clothed the mountain tops of Anatolia and glaciers filled the heads of its valleys. Crossing the range of the Kolat Dag, the vegetation of the mountain sides were described. The walnut, plane, alder, and maple clothed the coast lands, succeeded by the oak, beech, and ash; but the lower slopes to 1,000 feet of elevation formed the zone of the *Azalea Pontica*; above this succeeded the rhodo-

dendron. At 6,000 feet nothing but short grass clothed the slopes. The traveller reached as far as Erzincan, on the Upper Euphrates, in a southeasterly direction, after that he turned west by north for 80 miles to the mineral district of Kara-Hissar (the "Black Castle"), which he described as containing extremely rich, though ill-worked, mines of silver and lead, and eventually struck northward, and travelled by the Black Sea coast to Trebizond. The country offers a fruitful field for scientific and archaeological investigation, in its volcanic formations, its ancient ruins, and in the relics of primitive tribes in the hills, such as the "Kizilbash," a red-haired people, totally different from the modern inhabitants of the valleys.—The President mentioned having received a letter from Dr. Müller, of Melbourne, recounting the discovery of bones and relics of Dr. Leichhardt's party in the interior of Australia, at Eyre's Creek.

NUMISMATIC.—March 21.—W. S. W. VAUX, Esq., President, in the chair.—The Rev. A. H. Cummings, Messrs. H. Webb and H. Clark, were elected Members.—Mr. Frenzel exhibited the two varieties of the Prussian war-medals given to combatants and non-combatants during the late war.—The Rev. T. S. Lewis exhibited a tetradrachm of Athens, differing from one described by M. Beulé (p. 365) in giving ΕΡΜΟΚΡΑ instead of ΕΡΜΟΚ, and thus suggesting that the name in full was ΕΡΜΟΚΡΑΤΗΣ, and not ΕΡΜΟΚΛΗΣ. He also exhibited a plated coin of Gordian the Third, with the reverse, ΤΡΑΝΚΥΙΛΙΤΑΣ ΑΥΓΓ, probably taken from a die of Philip the First.—Mr. Herbert Grueber gave an account of the discovery, by Mr. J. T. Wood, at Ephesus, in his excavations on the site of the Temple of Diana, of a hoard of 2,231 mediæval silver coins, and several lumps of the same metal. The spot where the hoard was found is supposed to be a portion of the cemetery of the ancient church of St. John. The coins of which the hoard consists are of the thirteenth and fourteenth centuries, and belong to Naples, Rhodes, Venice, Geusa, the Papal States, the island of Scio, and the Seljuks of Asia Minor. They are of little value, excepting those which have been struck by the Christian subjects of the Seljuk Emirs at the cities of Magnesia and Ephesus, and which resemble in type the money current during that period in Naples and Sicily. The coin struck at Magnesia, there being but a single specimen of this coin in the hoard, has the legend in Latin, with the name of the Seljuk Emir Saroo Khan. Those struck at Ephesus, of which there are thirteen specimens, have the legend also in Latin, with the Greek mediæval name of that city, Θεολόγος, for Ἁγίος Θεολόγος, whence the contemporary Italian name, Alto Luogo, or the Turkish, Aya Soluk, which latter name is still borne by the town at present situated there.

ZOOLOGICAL.—March 19.—J. Gould, Esq., V.P., in the chair.—The Secretary read a Report on the additions made to the Society's collection during February, 1872.—Mr. R. B. Sharpe exhibited specimens of Blue Rock Thrushes from Europe and Eastern Asia. He maintained that the Eastern Blue Rock Thrush, *P. solitarius*, eventually becomes entirely blue, like the European species, and that the birds usually called *P. manillensis* and *P. affinis* are merely stages of plumage of *P. solitarius*.—Major Godwin-Austen exhibited a skin of *Cerionomus Blythii*, obtained in the Naga Hills.—Mr. Slater exhibited and remarked on a specimen of the American Yellow-billed Cuckoo (*Coccyzus Americanus*), obtained near Buenos Ayres.—Letters and communications were read, from Prof. A. Macalister, 'On a Specimen of the Broad-headed Wombat (*Phascogale latifrons*)',—from Mr. W. E. Brooks, 'On the Imperial Eagles of India, *Aquila crassipes* and *A. bifasciata*',—by Dr. J. E. Gray, 'On the Genus Chelymys and its Allies, from Australia',—by Sir V. Brooke, Bart., 'On *Hydropotes inermis* and its Cranial Characters, as compared with those of *Moschus moschiferus*, and other Cervine Forms',—by Major Godwin-Austen, 'On New Land and Fresh Water Shells recently met with in the Khási,

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North Cachar, and Nágá Hills of North-Eastern Bengal,'—and by Mr. H. Saunders, 'On the Introduction of *Anser alatus* of Cassin into the European Avifauna.'

**CHEMICAL.**—March 21.—Dr. Odling, V.P., in the chair.—The Chairman announced that the Faraday Lecture would be delivered by Prof. Cannizzaro, on Thursday, May 30.—A communication from M. Maumené, of Paris, was then read by the Secretary, in which he denied the existence of the hyponitrous acid, recently discovered by Dr. Divers (*Proceedings of the Royal Society*, xix. 425), on purely theoretical grounds, unsupported by any experiments or analyses.—Dr. Divers, who was present, explained M. Maumené's theory.—A discussion took place on theoretical points connected with some remarks made by Dr. Debus, in which he stated that no organic compound existed in which the number of atoms of hydroxyl, HO, was greater than the number of carbon atoms.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 2.—General Monthly.  
 Entomological, 7.  
 Victoria Institute, 8.—On Force, Rev. Dr. McCann.  
 Tues. Biblical Archaeology, 8.  
 Wed. Literature, 4.  
 Society of Arts, 8.  
 Microscopical, 8.  
 Thurs. London Institution, 7.  
 Chemical, 8.—Chemistry of the Hydrocarbons, Dr. Schorlemmer.  
 Linnean, 8.—Classification and Geographical Distribution of Composite (Conclusion), Mr. G. Bentham.

## Science Gossip.

MESSRS. MACMILLAN & Co. have now in the press 'A Treatise on the Building and Ornamental Stones of Great Britain and Foreign Countries,' by Prof. Hale, Director of the Geological Survey of Ireland, and Professor of Geology in the Royal College of Science, Dublin. The work will be arranged according to the geological distribution and mineral characters of the stones, and will give illustrations of their application in ancient and modern structures.

A LIFE of the late Prof. Faraday, by Dr. J. H. Gladstone, will shortly be published by the same firm.

THE Thirteenth Annual Session of the Institution of Naval Architects was held last week, in the Hall of the Society of Arts, under the Presidency of Sir John Pakington. Among the papers read and discussed were—'The effect of Torpedoes on Naval Construction,' by Mr. C. W. Merrifield; 'On Tripod Masts, and the Arrangement of Rigging connected with them,' by Admiral Paris, C.B., French Navy; 'On the Rolling of Ships,' by Prof. M. Rankine; 'On the Corrosion of Iron Ships,' by Mr. R. Mallett; 'On the Design and Construction of Yachts,' by Mr. H. Liggins, of the Royal Thames Yacht Club; 'On International Communication between England and Europe,' by Mr. Scott Russell; 'On Steam Launches,' by Mr. F. J. Bramwell. At these meetings, Mr. William Froude, well known for his experiments on the resistance and rolling of ships, was elected a Vice-President of the Institution, and Mr. J. Wright, the Engineer-Assistant to the Royal Navy, a Member of Council.

DR. R. LUTHER has discovered a minor planet (118), Peitho, at Bilk.

M.T. at Bilk.  
 1872. h. m. s. h. m. s.  
 March 15. 14 18 59.6 R.A. = 12 7 26.73 N.P.D. = 79 42 33.5  
 An observation made by Dr. Tietjen, at Berlin, is as follows:—

M.T. at Berlin.  
 1872. h. m. s. h. m. s.  
 March 21. 9 33 23 R.A. = 12 1 36.36 N.P.D. = 78 20 46.1  
 The daily motion obtained from these observations is in R.A. — 60°.6, and in N.P.D. — 3' 45". The planet is of the eleventh magnitude.

IN the evidence given by Mr. R. Godwin-Austen before the Royal Coal Commission, that gentleman expressed himself as being strongly of opinion that there is a connexion between the Belgian and the Somersetshire coalfields, and that probably coal may be found within the Wealden area. It is now highly probable that an experiment will be made with a view to testing this. It is seriously proposed to put down

a bore hole near Brightling, about six miles north-west of Battle—a point at which the problem of the extension of the Palæozoic rocks from the Boulonnais, under the secondary rocks, will be most satisfactorily determined. It may be of interest to many of our readers to know exactly the views entertained by Mr. Godwin-Austen upon this important question. He says: "The depression of the Thames valley represents, and is physically, a continuation of that which, extending from Valenciennes by Douai, Bethune, Therouanne, and thence to Calais, includes the great coal trough of those countries"; and he infers "that we have strong *à priori* reasons for supposing that the course of a band of coal measures coincides with, and may one day be reached, along the line of the valley of the Thames, whilst some of the deeper-seated coal, as well as certain overlying and limited basins, may occur along and beneath some of the longitudinal folds of the Wealden denudation."

ANY invention which will aid the "getting" of coal without the use of gunpowder will be of priceless value, seeing that many of the largest explosions of fire-damp have taken place through blasting the coal. Mr. W. Firth, of Leeds, has for several years had a coal-cutting machine at work in one of the collieries at Ardsley. That gentleman now offers a premium of 500*l.* for the best coal-cutting machine worked by compressed air, "adapted for the various seams of coal and ironstone." Surely some of our scientific colliery engineers should be capable of meeting the required conditions.

THE *Comptes Rendus* of the Académie des Sciences of Paris, for the 26th of February, has a meteorological note, by M. Ch. Sainte-Claire Deville, which merits close attention. Its title conveys a very correct idea of the matters suggested—'Sur l'Application Probable des Symétries Quadruple, Dodécuple, et Tridodécuple, ou des Périodes de 90 Jours, de 30 Jours, et de 10 Jours, aux Retours Moyens de Phénomènes Électriques de l'Atmosphère (Orages et Auroras Boréales).' A series of remarkable coincidences in support of this view, during the years from 1869 to January, 1872, inclusive, are given. There is also a letter from P. Secchi to the perpetual Secretary on the Aurora Borealis of the 4th of February, observed at Rome, and the mean results of a spectral analysis. And in the *Comptes Rendus* for March 4th we have a note of M. E. H. von Baumhauer, 'On the Origin of Polar Auroras.'

THE *Sankt Peterburgskiya Vyedomosti*, or *St. Petersburg News*, devotes four of the columns of its number for March 6/18 to a memoir of Sir Roderick Murchison, which was read at a meeting of the Russian Academy of Sciences, on the 10th of January, by the Academician Gregor von Helmersen. After speaking in the highest terms of Sir Roderick's scientific attainments in general, the author of the memoir dwells at length on the benefits conferred upon Russia by his researches in that country, and on the kindly feeling he retained throughout all his life for the Russian people. "At the time of the Eastern war," he says, "Sir Roderick stood at the head of those few Englishmen who had the courage to speak publicly, in their own land, in favour of Russia and against war with her. And if on that occasion his voice did not prevail, at all events under other circumstances his efforts were crowned with complete success. When, a few years ago, Russia was compelled to push forward her victorious armies into Central Asia, all minds in England took alarm; from all sides were heard rumours about the proximity of the Russians to India, and the danger by which that country seemed to be menaced. A violent outburst of feeling took place, and a storm of political passion threatened to arise. But the friend of Russia, Sir Roderick Murchison, again stepped forward as her advocate, and, by a calm, dispassionate elucidation of the matter in question, succeeded in stilling the popular excitement." The memoir ends, after having called attention to the fact that Russia could lay a sort

of claim to Sir Roderick, as having been a full Member of the Academy of Sciences, and an Honorary Member of the Russian Geographical Society, with these words:—"And so, with feelings of profound and heartfelt gratitude to the man who wrought so much for the good of Russia, we will say of him, Peace be to his ashes; honour to his memory!"

THE *American Journal of Science and Arts* gives an extract from a letter from Dr. Janssen to Prof. Newton, in which occurs the following interesting passage:—"My observations prove that, independently of the cosmical matter which should be found near the sun, there exists about the body an atmosphere of great extent, exceedingly rare, and with a hydrogen base. This atmosphere, which doubtless forms the last gaseous envelope of the sun, is fed from the matter of the protuberances which is shot up with great violence from the interior of the photosphere. But it is distinguished from the chromosphere and the protuberances by a much smaller density, a lower temperature, and, perhaps, by the presence of certain different gases." Janssen proposes to call this the "coronal atmosphere," as he considers it to produce a large portion of the phenomena of the solar corona.

THE Spectroscopic Association of Italy is the title of a new society, the main object of which will be "to enrich science, by the aid of the spectroscope, with new discoveries upon the physical constitution of the sun." The first number of the *Memoirs* of the Society has already been published.

LES *Mondes* for March 21 gives a full abstract of a discourse delivered by Prof. M. R. Virchow, of Berlin, at a recent congress of German naturalists, entitled 'La Science dans la Nouvelle Vie Nationale de l'Allemagne.'

THE *Revue Universelle des Mines, de la Métallurgie, &c.*, Tome XXX., has an interesting and important paper 'On the Coal Basin of the South of Russia, its Situation, Constitution, and Industrial Importance,' by Adolphe Erbreich; and another, by M. H. Massart, 'On Sheet-Zinc Manufacture.'

DURING the last ten years, 2,778 solar photographs have been taken at the Kew Observatory. We are now told that the continuous photographic record of the state of the sun's disc will shortly be brought to a close. Looking at the very remarkable phenomena which are now known to be active upon that great mass of matter which forms the centre of our system, and upon which all the phenomena of vegetable and animal life on this Earth are depended, this cannot be regarded as a wise determination.

M. M. V. REGNAULT communicates to the *Annales de Chimie et de Physique*, Tome XXIV., a valuable paper of instructions for the establishment of a Meteorological Observatory, and three other papers of considerable interest to chemists.

THE death is announced of the well-known Swiss naturalist, M. Pictet de La Rive. He has left his collections to his native town, Geneva.

MR. F. V. HAYDEN continues his description of 'The Hot Springs and Geysers of the Yellowstone and Firehole Rivers' in the *American Journal of Science and Arts* for March. He concludes by informing us that "a Bill has been introduced into Congress, which has for its purpose the setting apart of this wonderland as a great national park for all time."

THE *San Francisco Market Review* informs us that the production of quicksilver in the mines of California has been as follows during 1871:—New Almaden Mine, 18,763 flasks; New Toria Mine, 9,227 flasks; Redington Mine, 2,128 flasks; sundry other mines, 1,763 flasks; the total produce being 31,881 flasks.

THE 'Annali Universali di Statistica,' a useful publication which has passed through many vicissitudes, has ceased to appear, owing to the insufficient number of subscribers, who lately were no more than fifty.

## FINE ARTS

**SOCIETY OF FRENCH ARTISTS.**—The THIRD EXHIBITION is NOW OPEN at the Gallery, 162, New Bond Street. Director, Mr. DINAND RUEL; Secretary, CHARLES DESCHAMPS.—Admission, One Shilling.

**DUDLEY GALLERY.** Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—The EIGHTH ANNUAL EXHIBITION is OPEN Daily, from Ten till Six.—Admission, 1s. Catalogues, 6d. GEORGE L. HALL, Hon. Sec.

**OLD BOND STREET GALLERY.** 25, Old Bond Street.—The SEVENTH EXHIBITION OF PICTURES in OIL and WATER COLOURS is NOW OPEN.—Admission, 1s. Catalogues, 6d. G. F. CHESTER, Hon. Sec.

**NEW BRITISH INSTITUTION.** 39a, Old Bond Street.—FIFTH EXHIBITION OF HIGH-CLASS PICTURES by BRITISH and FOREIGN ARTISTS, NOW OPEN.—Admission, including Catalogue, One Shilling. T. J. GULLICK, Hon. Sec.

**ELIJAH WALTON'S ENTIRE COLLECTION** of OIL and WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

**GUSTAVE DORÉ—DORÉ GALLERY.** 25, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

**SOCIETY OF FEMALE ARTISTS.**—EXHIBITION OF WORKS will CLOSE the MIDDLE of APRIL.—Gallery, 5, Conduit Street, Regent Street. Ten till dusk. Admission 1s. Catalogue 6d.—The Study from the Living Costume Model will be continued Tuesdays and Fridays after the Close of the Exhibition. Instructor, W. H. Fink, Esq.; Visitor, George D. Leslie, Esq., A.R.A.—Prospectus at the Gallery.

*Model Houses for the Industrial Classes.* Illustrated with Plans, &c. By Banister Fletcher. (Longmans & Co.)

MR. FLETCHER seeks to supply plans for houses for the industrial classes superior to those hitherto built. He shows some defects in previous plans, before urging his own views. He points out the shortcomings of what are called Sir S. Waterlow's buildings, their inconvenient external staircases, wastefully large and ill-contrived passages, awkwardly-shaped and imperfectly lighted sitting-rooms; condemns likewise the Lumsden dwellings, erected in Glasgow, where two bedrooms have no windows and the offices are also defective. He objects strongly to external staircases, as detracting from the needful privacy of such residences, and as tending to darken the rooms which adjoin them. He objects likewise to the use of blocks of buildings. In this he is supported by the opinions of many able architects.

Mr. Fletcher gives his own experience of houses, erected on what may be called the separate system, in Pentonville. These have succeeded commercially and socially, and are, he alleges, free from the disadvantages which attend those designed on the block system. In his own works, each dwelling is distinct in appearance and fact; there are no external staircases; and the buildings are each but two storeys high, with a door in the centre and a room on each side of it. They are slightly set back from the pavement in front. The block comprises eight dwellings on each floor; the fronts of each four look in opposed directions, four to the street, four to a garden. There are eight dwellings on a floor; each dwelling comprises a sitting-room, two bedrooms, and a scullery, with offices. The peculiar feature of these plans is a common passage, which traverses the centre of each half-block, and gives access to eight dwellings, every room in which has an external window; the four dwellings in the upper floor are, of course, entered by means of staircases from the common passage. It will be seen that this arrangement does not do away with the objection of a common entrance to many houses, but it reduces it very considerably; the staircase is used by four families only in

each half-block, and is otherwise well arranged. Mr. Fletcher next produces plans for two-roomed dwellings, the only objection to which is that the "safe," and the dust-bin are within the walls. In both these examples he rightly insists on the advantages of bay-windows for the sitting-rooms, which we think should be added to the rear-houses of the larger scale. It is clear that there is ample provision for ventilation in both sets of plans, and more privacy than is commonly obtained for residents in such houses. We do not refer to the scale of the existing buildings in question, because it is there ample, and depends on circumstances not affecting the merits of the plans. More storeys may, of course, be added to the above, but to such additions he objects, as we do, because the increased height of the structures tends to overshadow the streets in which they are placed, the multitude of stairs encourages stay-at-home habits in women, and too many families are collected under one roof. We have said enough to draw to these designs the attention of those whom they concern.

Mr. Fletcher proceeds to consider the adaptation of existing houses to the purpose of "model dwellings," i.e. buildings which can be let in distinct apartments, each set being complete. This matter lies really at the root of the question, how to supply fit houses for the populations of large towns, and in its economical solution lies the fate of the greater number of efforts in the desired direction. Here, however, are numerous difficulties, such as we need not dwell on. Our author proposes in the first instance, to take an ordinary house with two rooms on a floor, to extend the parting wall between the smaller back rooms to the front, and to devote the smaller part, thus divided from the larger front rooms, to a scullery and offices. He has another plan, which involves the erection of a third room on each floor, in houses of similar plans to those above named, which is to be for the sculleries and offices. This is, in some important respects, the better scheme of the two; but it involves greater cost, the use of borrowed lights for the staircases, with all the objections to that mode, and the covering of a large portion of the often-restricted open ground in the rears of such houses as it is proposed to adapt for services to which they were not originally devoted. Mr. Fletcher submits designs differing from those we have referred to, including the conversion of three narrow-fronted houses into two double-flat houses, to be let at improved rentals; he discusses the question of the profits to be expected from such works as the above; he likewise enters into details, such as whether bare plastering or paper-hangings are preferable. As to ranges, we entirely differ from him, and would recommend the use of boilers, and would go much further than he does, because we should be inclined to insist on the introduction of close ranges, i.e. simple kitcheners, even without boilers, to show the fires at will, but with ovens and "hot plates," as they are called, at the tops; these are universal in the west and north of England, in districts where coal is as dear as in London. The difference in cost between a cheap kitchener and a "range" he advocates would be not more than twenty or thirty shillings. Into our author's proposals, which are of the simplest kind, for the im-

provement of courts and alleys, we need not enter. Suffice it to state that he has produced an excellent and practical book.

## TEMPLE OF DIANA, AT EPHESUS.

March 16, 1872.

PERMIT me to thank Mr. Wood for his Ephesian epistle, which completes my case, as he more than confirms my moderate statement, at p. 342 of last volume, that he found water over the foundations, and sometimes one foot above the pavement of the Temple. He says, that it is seven feet (not one) over the lower pavement, which assuredly denotes the swamp of Xenophon and Guhl. Mr. Wood attempts to qualify the matter by intimating that the water is not over the upper pavement.

The frigate load of big marbles, excavated by Mr. Wood, will be most acceptable, and proclaim his labours in digging up stones and inscriptions and in destroying monuments, but large marbles do not crush out hard facts. With regard to the three learned Germans having "too much good sense to lay claim to any discovery," he is certainly right as to one, for it is to be lamented that eminent scholar, Dr. Guhl, can no longer put forward his claims in person, but Mr. Kiepert still maintains the claims of his deceased friend and of himself, and has written to thank me for vindicating them.

Mr. Wood now appears to be anxious to get rid of his obligations to Mr. Waddington (member of the Institute) for suggesting, on deciphering the inscription of Vibius Salutaris, the route by which the procession passed from the Great Theatre to the Temple. The natural reflection is, that it is much to be regretted Mr. Wood did not earlier profit by Mr. Waddington's liberal offer of help, when first made by me, or when renewed by M. Renan (member of the Institute). Mr. Wood long held firmly to the mysterious possession of the Greek and Roman inscriptions, which he said he meant to decipher himself, although M. Renan mildly suggested to him that to do so it was necessary to know Greek and Latin.

Mr. Wood's contempt for scholarship in the works of Guhl, Falkener, Waddington, or others, does not provoke controversy, nor does it that he has again rushed into print, and used my name very freely. Although I do not acknowledge every claim made by him, I venture to concede to him the sole merit of one discovery at least, that of the Temple of Mars at Ephesus. We heard of this in Smyrna among other remarkable and mysterious reputed discoveries, but it was not until the journey of M. Renan to Asia Minor that the discovery was really brought to light. M. Renan was accompanied by me to see the collections of Mr. Wood, which we did not find to be very extraordinary. He then told us of his discovery of the Temple of Mars. This rested on his finding on a fragment of marble the characters *APΞ*, and this was the material of the Temple beyond what existed in Mr. Wood's own conception.

In vain we represented to him this was no evidence of a temple at all, and M. Renan observed that if the characters were worth anything, they ought rather to take the form *APHE*. M. Renan affirmed that *APΞ* must be the end of a word, and re-arranging the pieces of the inscription so as to get some sense out of them, he found the corresponding portion. From that time we have not heard of the Temple, but it may appear in the forthcoming volume. Since then we have, however, had the discoveries of the Pnyx and the Tomb of St. Mark, photographs of which may be seen in the shop-windows in London.

HYDE CLARKE.

## PUBLIC IMPROVEMENTS IN ROME.

By way of postscript to my last, and under the heading of art-adornments for public places in Rome, I may mention, with commendation well deserved, I think, the works of a young artist, Signor Cesare Maccari, of Siena, namely, frescoes executed by him in an hitherto obscure church, which has lately acquired importance because the

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Mass there is attended every Sunday and holyday by Prince Umberto and the Princess Margarita, also (at an earlier hour) by the King, when His Majesty is resident in this city. This small church, the Santissimo Sudario, was built in 1605, for the Piedmontese sodality, called after the principal relic in the Cathedral of Turin. For its present appropriation as a court chapel it has been splendidly decorated, encrusted with marbles and scagliola, &c., its vault, and the upper surface of its lateral walls being painted by the artist above named, who was engaged for this task, not by royalty, but by the Canons who here officiate for royal worshippers. Signor Maccari's treatment of his subjects, which, I understand, were prescribed by the Canons, is so unlike the conventional method and conception of the modern Roman school—so superior to the academic pedantry and stagey effects which have become the bane of that school, and habitually offend the eye and taste in works of recent art on the gorgeous walls of Roman churches—that we may greet his efforts as the tokens of an improvement. (This young artist requests me to correct for him certain misstatements in English journals as to his two pictures sent to the International Exhibition at London, and both now at his studio here: for that of the slave Lyra sacrificing herself to save the life of her mistress, Fabiola—see Cardinal Wiseman's romance—the price asked was 280*l.*; for the other, a single figure, life-size, in sixteenth-century costume, with the motto, "Un palpito sul passato," 160*l.* The mistake was, I understand, as to the price of both these pictures, seen at the Exhibition in London.) On the vault of the church he has painted a group of Beatified Persons of the now royal house of Savoy, which formerly governed its States with the title, first of Counts, next of Dukes. The group floats on clouds, beyond which are seen, in the distance, angels playing on musical instruments, and above, but far off in infinite space, a burst of glory, sole revelation of the presence of invisible Deity; the persons of the Beatified being thrown into a shadow, which serves to contrast the two interests and regions of the picture, the human and the heavenly, whilst sufficiently transparent to allow distinctness to each figure. These historical personages, among the ancestors of Victor Emmanuel, may be named: the Beato Umberto, Count of Savoy (1136–1180); his grandson, the B. Bonifacio, who, after holding two bishoprics, was appointed Archbishop of Canterbury, and consecrated to that office by Pope Innocent the Fourth, at Lyons, A.D. 1245; the B. Amadeo the Ninth, third Duke of Savoy, ob. 1472; the B. Margarita, wife of Teodoro, Marquis of Monferrato, and, by second nuptials, of Filippo Visconti, after whose death she ended her days (1402) in a monastery founded by herself, within the Piedmontese States; the B. Ludovica, daughter of the above-named Amadeo, who, surviving her husband, the Count di Chaloussi, retired to a convent of Franciscan Tertiaries, and died there, 1503.

Laterally are represented groups in which the artist had the difficult task of introducing, as required, the banner with the White Cross of Savoy floating over or amidst the allegorical personages entering into his composition—these latter finely characterized and majestic figures (as remote from the conventional as such hackneyed themes can well be), and distinguished by a noble gracefulness as well as by the dignity suited to their abstract being and exalted offices: Faith, in white vestments, with the cross and chalice; Charity, in red vestments, a flame of fire on her head, and two lovely children beside her, though not in the act of being nursed by her, according to the prescribed treatment; Fortitude, with her club, in the act of subduing a lion, and armed, as is also the little Genius attending her; Prudence, wearing a gilt helmet wreathed with mulberry leaves, and holding a javelin, to which is fastened (with special symbolic meaning) a fish, also with her more usual attributes, a mirror and a serpent; Justice, wearing a golden crown, to signify her supremacy among all powers on earth, with her attributes, the scales and sword, and over

her head a dove hovering, to signify the communications of the Holy Spirit, through her influences, to the rulers and the lawgivers of the world; Temperance, with the curb, and two vases of different liquors,—the one, of course, destined to temper the inebriating strength of the other. On oblong spaces, in which the artist was unfavourably restricted, and obliged to adapt his grouping accordingly, are represented two historical scenes: the Council held by Urban the Second at Bari (1098), the moment being that whilst S. Anselmo, of Aosta, Archbishop of Canterbury, is preaching to the assembled fathers, as he did at the Pope's desire, on the Divinity and twofold procession of the Holy Spirit; also the meeting which took place in 1621, in the town of Carmagnola, between S. Francis di Sales and a sainted bishop of Salazzo, the former being then on a mission confided to him by Gregory the Fifteenth, the latter on a pastoral visitation; the scene, the front of the church in which the bishop of the diocese was administering confirmation when S. Francis di Sales arrived.

Supplementary to my notices of things belonging to another sphere, I may mention the recent transfer from Florence to Rome of a Society for the promotion of philosophical and literary studies ("Società Promotrice," &c.), under the presidency of Count Mamiani, directed by a committee of ten members, all re-elected on occasion of the transplanting for renewed operations at Rome, and comprising some distinguished names—Amari, Berti, Buoncampagni. The acts of this Society are reported in a periodical called *Filosofia delle Scuole Italiane*; its special object is to produce and encourage the publication of works both of the philosophical and *belles-lettres* character and class.

In addition to what I have reported as to the enterprises for new works and improvements in this city, I should add that an immense edifice is about to be erected on the Via Venti Settembre (formerly Di Porta Pia), for the Ministry of Finance, not yet removed with all its *personnel* from Florence; and the company undertaking this construction has invested a capital of five million francs in the purchase of the ground and expenses of building, &c.

C. J. HEMANS.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on the 19th instant, the under-mentioned pictures and drawings:—J. Cristall, A Cottage near Gode-rich, and Cynthia, a sketch, 26*s.*—E. Dayes, Raby Castle, 34*s.*—H. Gastineau, Vale of the Taaf, 31*s.*; View in the Mauritius, 52*s.*; View near Munich, 31*s.*—T. Girtin, Archway at Salzburg, 44*s.*—T. Hearne, An Old Bridge, with a tower, 28*s.*—J. Holland, A Draw-Well, 63*s.*; Greenwich Hospital, 66*s.*—W. Hunt, Portrait of a Lady, circle, 75*s.*—O. Oakley, A Girl at a Spring, 95*s.*—W. Payne, A Landscape with a Watermill, and the companion, exhibited at Manchester, 150*s.*—Stothard, Jupiter and Hebe, 57*s.* 6*d.*—W. Turner, of Oxford, A Landscape, with a windmill, 44*s.*—J. Varley, A Road Scene, with figures, 38*s.*; A River Scene, with buildings and figures, 63*s.*; Another, with a windmill, 52*s.*; Windsor Castle, from the Thames, 6*g.*—De Wint, A Landscape, with a water-cart and figures near a pool, 42*s.*; A River Scene, with cattle, 26*s.*; Welsh Cottages, 50*s.*; A Landscape, with a bridge near a stream, 26*s.*; A Landscape, with sheep, 50*s.*; A Woody River Scene, with figures, 110*s.*; A River Scene and Landscape, with a church, 55*s.*; A Lake Scene, 60*s.*; Two Cows in a Pool of Water, 125*s.* The above-named were unframed; the following were framed: W. Hunt, A Gravel Bank, 10*l.*—J. Cristall, Apollo and the Muses, 21*l.*—Mr. J. F. Lewis, Interior of a Highland Kitchen, with figures, 19*l.*—Mr. Linnell, Portrait of Mrs. Naysmith, 1836, coloured chalk, 50*s.*—H. Gastineau, Stirling Castle, 24*l.* Pictures: W. Collins, A Landscape, with figures, 29*l.*—G. Lance, Interior of a Larder, 16*l.*—D. Maclise, Claudio and Isabella, 11*l.*—Sir C. Eastlake, Virginius, 116*l.*—Mr. J. E. Millais, "Was it not a Lie?" 10*g.*

The same auctioneers sold, on the 22nd inst., the under-mentioned pictures, the property of the late T. Nunneley, Esq., of Leeds, and of another person. Mr. G. B. O'Neill, The Squire's Feast, 105*l.*—G. Morland, The Woodcutters, 99*l.*—Mr. W. P. Frith, The Stage-Coach Adventure, 168*l.*—Sir E. Landseer, The Sentinel, the foreground by H. Bright, 50*l.*—J. F. Herring, Cavaliers regaling at the Door of a Mansion, 100*l.*—Mr. T. S. Cooper, Afternoon in the Meadows, 173*l.*—Collins, Columbus and his Son explaining his Discoveries at a Monastery, 25*l.*—Mr. F. R. Pickersgill, Prospero, Ferdinand, and Miranda, 140*l.*; Pluto and Proserpine, 117*l.*—Sir N. Paton, Deidamia presenting to her Son, Neoptolemus, the Sword of his father, Achilles, 61*l.*

The same auctioneers sold, on Monday last, the under-mentioned pictures and drawings, which formed parts of the collections of Messrs. Gwither and W. Roberts, both of Birmingham, deceased, and of other owners. Drawings: Mr. V. Cole, A Pond in Evelyn Woods, 30*l.*; Summer, 25*l.*—Mr. B. Foster, A Landscape, with a flock of sheep, 57*l.*; Old Cottage near the Sea, with children, 69*l.*; Illustrations to Hood's Poems, by the same, A Legend of Navarre, The Old Chateau, 27*l.*; Our Lady's Chapel, The Mosel Bridge, 27*l.*; Sestos, Hero, and Leander, 26*l.*; Abydos, 29*l.*; The Mermaid of Margate, 27*l.*; On Margate Beach, 26*l.*; The Plea of the Midsummer Fairies, 26*l.*; The same, 27*l.*; The Romance of Cologne, 42*l.*; The same, 24*l.*; A Storm at Hastings, 25*l.*; The same, 25*l.*; The Elm Tree, 27*l.*; The same, 24*l.*; Autumn, 33*l.*; The Dream of Eugene Aram, 38*l.*—Copley Fielding, A Lake Scene, with cattle, 174*l.*; A Road Scene, with figures, 50*l.*; A Landscape, with cattle on a road and figures seated under a group of trees, 430*l.*—De Wint, A Landscape, Sunset, 33*l.*; A Landscape, with cattle in a river, 47*l.*—S. Prout, Interior of a Cathedral, 36*l.*; Boats, 46*l.*—C. Stanfield, Sardis, with the Ruins of the Temple of Cybele, 31*l.*; A Landscape, 44*l.*—P. Williams, Two Girls preparing for the Festa, 29*l.*—D. Cox, A Landscape, with a windmill, 36*l.*; Battersea Reach, 78*l.*; On the Seine, Paris, 33*l.*; A Cornfield, 52*l.*; Bolsover Castle, 106*l.*; A Castle in Wales, 50*l.*; Hayfield and Haymakers, 110*l.*; Fort Rouge, near Calais, 110*l.*; A View on the Coast, sepia, 25*l.*; Blenheim Park, 25*l.*; Rowsley Bridge, Derbyshire, 58*l.*; Kenilworth Castle, 30*l.*—Crossing the Common, in sepia, 32*l.*; Corfe Castle, evening, 27*l.*—W. Müller, Venetian Boats, 34*l.*—W. Hunt, Devotion, 210*l.*—J. Martin, A Classical Landscape, with figures near a river, 34*l.*

Messrs. Foster sold, on the 20th inst., the under-mentioned pictures and drawings. Drawings: W. Hunt, A Boy and Woman with a Snake, 26 guineas; A Stable-boy with a Lantern, 54*g.*; Fruit, 37*g.*; Boy tying his Shoes, 40*g.*—C. Fielding, A Landscape, with cattle, 31*g.*; River View, boats, &c., 90*g.*—Zwecker, The Demon Huntsman, 31*g.*—H. Merle, A Cavalier and Ladies, 31*g.*—Mr. B. Willis, Cattle, sunset, 31*g.*—Mdlle. R. Bonheur, Chalk Drawing of Cattle, 56*g.*; Chalk Drawing of Sheep, 72*g.*—Mr. F. W. Topham, Figure at a Fountain, 38*g.*—Mr. F. Tayler, Soldier watering Horses, 120*g.*; Sophia Western and the Squire, 120*g.*—D. Cox, Lancaster Castle, 75*g.*; the Rainbow, 48*g.*—Mr. W. W. Deane, Festa at St. Michael's, Florence, 65*g.*—Mr. B. Foster, Cottager at Witley, 48*g.*—Mr. W. Goodall, Children on Sea-shore, 33*g.* Pictures: G. Chambers, Mount St. Michael, 23*g.*—Mr. J. Clark, After Work, Tea-time, 50*g.*—Mr. H. S. Marks, Bringing in the Boar's Head, 40*g.*; The House of Prayer, 70*g.*; Falstaff and his Ragged Regiment, 245*g.*—Sir N. Paton, The Pursuit of Pleasure, 125*g.*—Mr. J. Webb, Cat's Castle, from St. Goar, 46*g.*—J. Phillip, "And the prayer of faith shall save the sick," 390*g.*—Mr. H. W. B. Davis, On the Thames, near Oxford, 60*g.*—Mr. E. M. Ward, Beatrice, 92*g.*—Mr. J. Pettie, The Temple Gardens, "Plantagenet, Somerset, and Warwick," lately at the R.A., 160*g.*—Mr. J. W. Oakes, Isle of Angelsea, 78*g.*—F. Danby, The Wood-Nymph's Song to the Rising Sun, 60*g.*—Mr.

V. Cole, Landscape, with boy and sheep, 56 gs.—Mr. F. Goodall, An Eastern Woman with a Child, 79 gs.; The Cottage Door, 36 gs.; The Butterfly, 145 gs.—T. Creswick, The old Coach-road, 52 gs.—Carolus Duran, A Moorish Girl, 155 gs.—C. Troyon, A Heifer, 110 gs.—M. Landell, A Greek Girl, 56 gs.—M. A. Bonheur, Sea-shore, with sheep and cattle, 278l.—W. Collins, A Visit to the Spring, 270 gs.—W. Müller, An upright Landscape, 350 gs.—G. R. Leslie, Christ at Capernaum, 240 gs.—Mr. J. Webb, Margate, from the head of the Jetty, 145 gs.—Mr. P. F. Poole, The Destruction of Pompeii, 399l.—Gainsborough, Landscape, view of Sudbury, from the distance, 50 gs.

### Fine-Art Gossip.

THE Hanging Committee for the Royal Academy Exhibition will consist of Messrs. Ansdell, Frith, Frost, Redgrave, and Weekes.

THE private view of the French Exhibition takes place to-day (Saturday), at the Gallery in Pall Mall; the collection will be for public view on Monday next.

THE private view of the Exhibition of the Institute of Painters in Water Colours will take place on Saturday, the 20th proximo; the Gallery will be opened to the public on the following Monday.

At a meeting of the Society of Painters in Water Colours, held on Saturday last, Messrs. H. C. White and O. W. Eriery were elected Associates of the Society.

THE Civil Service Estimates have been published, and comprise the following matters of artistic interest:—Public Works and Buildings: for cleaning and restoring pictures at Hampton Court, 500l.—Re-vote of 1,000l. for Mr. Herbert for 'The Judgment of Daniel,' in the Peers' Robing-Room at Westminster; estimate for the work, 4,000l.—For a panel in fresco in the central hall, Westminster, 500l.—For the erection of Home and Colonial Offices, Downing Street, 100,000l.—National Gallery, enlargement works, 50,000l.—Glasgow University, buildings, 20,000l.—Industrial Museum, Edinburgh, 11,200l.—Burlington House, 47,000l.—British Museum, buildings, 5,229l.—Science and Art Department, buildings, 34,896l.—On account for the Wellington Monument, 3,000l.: under this head 20,599l. has been already expended; the original revised estimate was 27,500l.; 3,151l. is required for the completion of the work.—Natural History Museum, 40,000l.—Courts of Justice, 37,300l.—Acquisition of Land, Westminster, 79,650l.—Chapter-House, Westminster, 1,500l.—New Mint, 80,000l.—University of London, buildings, 2,320l. Under the head of Education, Science, and Art, will be found the following: Great Britain, Public Education, 1,551,560l.—Science and Art Department, 234,812l.—British Museum, 97,601l.—National Gallery, 5,815l.—National Portrait Gallery, 2,000l.—Learned Societies, 12,450l.—University of London, Universities in Scotland, 18,785l. Ireland, Public Education, 438,390l.—National Gallery, 2,380l.—Royal Irish Academy, 1,877l.

A CORRESPONDENT writes:—"In view of the approaching Royal Academy and International Exhibitions, it may be worth while to draw the attention of sculptors to the use of paraffin for saturating the surface of plaster-of-paris casts, instead of employing stearine, or clogging them with coats of paint. Paraffin, from its comparatively unchangeable nature, its few chemical affinities (*parum affinis*), the variety obtained from peat or mineral tar, indeed, having been tried for ages by exposure to all sorts of cosmical vicissitudes, seems, *a priori*, more likely to be durable in colour and other qualities than stearine. It softens at 110°, melts at 130°, and is then easily applied, in one or more dressings, to casts made previously warm in an oven or on a covered stove. It imparts to the plaster an agreeable appearance of subdued transparency, combined with solidity, far preferable to the effects produced by stearine. The casts soon acquire an ivory-like tone, and their

surface is destitute of any greasy feel, or any unpleasant glare; unlike those dipped in stearine, they do not appear, after a trial of many months, to turn yellow,—moreover, paraffin is very cheap. Of course the casts to be treated with it must be clean to begin with, and any seams should be neatly finished off. When properly saturated for half an inch or less in depth from the surface, the paraffined casts are smooth and dry to the touch, so that dust, if it gathers upon them, does not adhere to them, but may be removed by a fine brush, or may be washed off with a soft sponge and cold water, either with, or better, without soap. Warm or hot water makes them adhesive, melts the paraffin, exposes the pores of the plaster, and causes dirt to sink into the surface in patches or streaks. Any exposure to undue fire heat or solar heat also affects them injuriously, and, of necessity, oily dusters or greasy fingers will soil them. With care, however, they may be kept, even in London houses, without the hideous covering of a glass shade. This process of paraffining casts appears to be admirably suited for works intended for public exhibition, which are necessarily subjected to the influence of many atmospheric impurities. It not only enables them to be preserved in a comparatively clean state, but it substitutes for the dull, cold, and ghastly whiteness of the raw plaster an agreeable hue, substance, and surface. The suggestion of this use of paraffin was made by Prof. Marshall, and it has been practically tested by Mr. Thornycroft and his son.

Who shall design the new Law Courts, and what the design shall be, are questions which were settled in the House of Commons on Friday night of last week. Mr. Street and his works, which have been subjected to so many attacks, and on which at least one critic's reputation has been wrecked, are at the public service. Mr. C. Bentinck brought the subject forward in a speech which contained an unusually large proportion of mistakes, and moved that the work should be stopped. Mr. Beresford Hope deprecated further interference with the architect. Mr. Gregory took what he called a "utilitarian" view, and pointed out that the loss to the country through delay was not less than 40,000l. a year on the interest of the cost of the site alone. Sir R. Palmer horrified Lord Elcho, who seems to think every man ought to "have a taste," and that he who is capable of renouncing that prime distinction of M.P.-ship is capable of any aesthetic atrocity. Mr. Ayrton concluded the debate, and supported his character when he told Mr. C. Bentinck that his motion was four years too late. He added, that the Treasury had approved the revised designs, and requested Mr. Street to go on with his working drawings. When asked if he would exhibit the designs, he declined, but exhibited his own contempt for the grumblers by saying that he did not see what was the good of granting their request.

We have reported this week some of the details of a sale of water-colour drawings, to which we call the attention of those who complain that they cannot afford to buy even moderately good works of art for home decoration. We have no intention of guaranteeing the genuineness or the worth of any or all the examples which were sold for such small sums; but we have no reason to doubt that the greater number of these works were correctly ascribed, although they were, perhaps, not the best, or anything like the best, productions of the painters whose names they bear, nor, with one or two exceptions, were the artists of the highest rank; yet a sketch, however slight, by W. Hunt, or Stothard, or even by John Varley, if it is to be had for a score or two of shillings, is surely a much better thing than a hideous French glass "ornament" at three times the price.

MR. S. COUSINS has recently added to his donation to the British Museum, to which we referred not long since, of impressions from his own engraved plates, a second and important gift of not fewer than fifty-one proofs, the value of which is the greater, inasmuch as not fewer than thirty-one examples are from private plates.

M. DEMETRIO SALAZARO, the Inspector of the National Museum at Naples, is about to publish, in thirty parts, at 15s. each, a series of photographs and chromo-lithographs of the Art-Monuments of Southern Italy, from the fourth to the thirteenth century. This is the first great attempt of its kind, and is intended to show the growth and development of Italian art from its earliest rise.

M. EUGÈNE HUCHER, Director of the Archaeological Museum at Le Mans, has just ready for publication the Second Part of his 'L'Art Gaulois,' consisting of careful drawings of Gaulish coins, with descriptive letter-press and comments.

### MUSIC

#### BOOKS OF THE OPERA.

*Royal Edition of Operas.*—'Masaniello.' By Auber. Edited by Arthur Sullivan and J. Pittman. (Boosey & Co.)

*Octavo Edition of Operas.*—'Tannhäuser.' By Richard Wagner. Edited by Nathalia Macfarren. (Novello & Co.)

WE associate advisedly the two operas by Auber and Wagner, illustrating, as 'Masaniello' and 'Tannhäuser' do, the French and German systems of composition for the lyric drama, and displaying in their strongest light the contrast between the ancient and modern schools. Auber was the last of the race of thoroughly original composers born and bred in France; he was altogether French in idea and development. Herr Richard Wagner is the first of the newly-invented operatic style; he is the founder, and the champion of the system. Auber was content to let his works speak for themselves; and if he did hazard a defence of his productions, it was only of a *bon mot* or an epigram. Herr Wagner is the musician-militant of his age. He is not satisfied with the position of a pioneer; he insists upon being a writer, a lecturer, and a general preacher on art and artists. He will solve his own problem; he has denounced all his predecessors; he has sought to demolish them by a crusade against the Hebrew tribe of composers and executants as bitter and rancorous in tone as that of any Priest-Pilgrim against Mohammed, the Moors, and Saracens. But Herr Wagner, if irate against Judaism in Art, has worked hard to be considered the Pope of Art-progress. He forestalled the present occupant of the Papal throne in promulgating the doctrine of Infallibility. Paraphrasing the Mohammedan cry, Herr Wagner has shouted "Art! Art! Art! and Wagner is his prophet!" He has been obstinately dogmatic, and unceasingly energetic in the upholding of his theory. In Germany it has met with signal success; and the Bayreuth project of 1873, for the colossal performance of his operatic Trilogy, is of itself evidence of his popularity in Fatherland. In France his operas have been a failure; in Belgium and Holland, on the other hand, they have been moderately successful. The recent acceptance by the Italians of his 'Lohengrin,' at Bologna and Florence, is the most striking proof that has, as yet, occurred, of the growth of his system. In England it is not yet known; for it is impossible to understand the full force of his *modus operandi* in isolated pieces given in a concert-room; and the production by Mr. George Wood, at Drury Lane Theatre, of 'The Flying Dutch-



man,' has afforded the public but a slight inkling of the Wagner doctrines. In the setting of the "Vanderdecken" legend of the stormy Cape, operatic orthodoxy was but lightly disturbed: the ideas, forms, voicing, and orchestration are essentially Meyerbeerish; rather distorted and exaggerated, it is true, but still there is sufficient to indicate that the sources of Herr Wagner's inspiration and treatment were based on those of his earliest benefactor, whom he has since attacked and sought to villify. In England the general public have, therefore, yet to be enlightened as to the transformations of style which are recognized in the works subsequent to 'Rienzi' and 'The Flying Dutchman.' We cannot expect that the society newly started in London will make many converts by confining its performances to the concert-room. Herr Wagner's operas cannot be fairly judged unless executed on the stage: they require a thoroughly efficient *ensemble*, only attainable by frequent rehearsals; and the *mise en scène* is also an important element in the proper mounting. Now we at once arrive at a comprehensible notion of the difference between French and German opera, as exemplified by Auber and Wagner, when we mention the fact that, if we take the two pianoforte and vocal scores of 'Masaniello' and 'Tannhäuser' into the drawing-room, whereas the music of Auber will be got through by recital without the slightest difficulty, imparting charm to the ear, by scarcely ever-ceasing melody, the work of Herr Wagner will drag its slow length along, confusing even practised amateurs, disturbing their equanimity, and shocking their nervous system. They will probably ask, "What does all this eternal change of themes, this perpetual agitation, this boisterous display, really mean?" If Wagnerism is eventually to prevail, and Mozartism is to die out,—for such is the issue raised by the pretensions of the Music of the Future,—musical education must be entirely changed, and audiences must become mystic musicians, instead of confiding in their instinct as to what is melodious to the ear. In Auber's opera there are twenty-two numbers, distributed in recitatives, *scenas*, *cavatinas*, *arias*, and *barcaroles* for chief characters, being soprano, two tenors, one baritone, and a basso; to these must be added the descriptive music for Fenella, the Dumb Girl, who has the title-part in Scribe's French libretto, 'La Muette de Portici.' The choruses have important influence through the five acts; these are marches and prayers, sacred music as well as secular, and the organ is employed. Indeed, Auber did not scruple to turn to account a *motif* in a Mass of his early days, in the celebrated market-scene prayer, before the rising of the fishermen against their rulers. So far, then, Auber was a follower of the forms of his predecessors: from Cherubini he derived his orchestral learning; coming after Rossini, and contemporaneously with him, Auber, without being an imitator, developed the peculiar grace, the marked elegance, and irresistible charm to be found in his operas. His masterpiece, for such is 'Masaniello,' has gone the round of the world. Follow the German playbills, and it will be found that the Dumb Girl has her place perpetually by the side of the most popular composers, even as often nearly as any of Herr Wagner's works. In the score of

the 'Tannhäuser' there are no numbered pieces; the three acts are in scenes or sections, each of which has its title. Thus, in the first act, there are, the Hill of Venus,—Venus and Tannhäuser,—Tannhäuser, a young Shepherd and the Elder Pilgrims,—Tannhäuser, the Landgrave, and Minstrel Knights; in the second act, we have Elisabeth,—Elisabeth, Tannhäuser, and Wolfram,—Elisabeth and the Landgrave,—the Tournament of Song; in the third and last act are, Tannhäuser's Pilgrimage,—Elisabeth, Wolfram, and the Elder Pilgrims,—Wolfram alone; finally, Tannhäuser and Wolfram; later, Venus, Landgrave, Minstrels, Nobles, Elder and Younger Pilgrims. Thus the old landmarks of the lyric drama disappear; airs, duets, choruses, &c., disappear; the classification of the voices by compass is retained, it is true, but the principals are really merged in the entirety, and lose their individuality. In addition to the ordinary orchestra, the stage instruments required are not those of the military band put in requisition in orthodox opera, but we have wood, brass, and percussion, in the proportion of four flutes, one *corno Inglese*, two oboes, four oboes, six clarionets, six bassoons, twelve horns, twelve trumpets, four trombones, one triangle, one pair of cymbals, and one tambourine, thus out-Meyerbeer Meyerbeer in the employ of sonorous instrumentation. This is what Herr Wagner designates as the basis of poetical music. "Beaucoup de bruit, peu de fruit," it is to be feared, despite the many masterly and grandly effective points of his orchestral effects. His *modus operandi* in setting his subject is clear enough: he aims at continuity; he will admit of no isolated display of passion and feeling in the shape of *scena* or *aria*; spontaneity must, perforce, be absent under such a system; the music becomes measured and monotonous mannerism. Hence, the great difficulty experienced by amateurs and artists to sit out the 'Tannhäuser' on a first hearing; Wagnerism, like the eating of olives, is an acquired taste. Without becoming converts to the system, we are free to confess that second and third hearings of his late operas have much diminished the first dislike. We except 'The Flying Dutchman,' for that alone, before the Wagnerian wanderings, would stamp him as a tone poet of the highest order. Of the use and abuse of the old divisions of operas, it is easy to write; the absurdities of the situations in which *prime donne* or *tenors* sing their airs are often ludicrous and intolerable. Mrs. Wood (Miss Paton) was always anxious to sing the "Soldier tired" in an English opera; and she has actually introduced Dr. Arne's brilliant *bravura*, as Rosetta, in 'Love in a Village,' and Polly, in the 'Beggars' Opera'; her exordium generally being, whether one of the characters had been or would like to be a soldier. Herr Wagner is on strong ground in denouncing the silliness of the operatic hero or heroine. But opera-frequenters everywhere, even in the Fatherland, as a rule, do not go to the theatre to study metaphysical and philosophical music; they are there for relaxation and for amusement; and for the more serious musicians, they are satisfied with a Mozart, Gluck, or Beethoven, when they desire to have an intellectual as well as musical treat. Even Germans, if they wanted light reading, would not take up volumes of Kant, or Hegel, or even Schopenhäuser. Meyerbeer was, assuredly, the great reformer of the Italian

school of opera, by making such admirable use of the chorus; and his solos are rarely introduced in the wrong place, but grow, so to speak, out of the situation. It has been, perhaps, a great misfortune for the lyric drama, that Herr Wagner did not follow Meyerbeer's example, because his new system is of a nature that will always provoke the antagonism of leading singers; and the latter will, to the end of time, carry the public with them. The charm of the human voice is irresistible; and the melody, air, or tune, call it by any name, will exercise an overpowering influence. Artists with a compass of voice out of the common altitude or profundity—those having sympathetic *timbre*—will absorb the attention of audiences, despite the philosophy of the poetic sequence or creative power of operatic entirety. The old question of the pedestal on the stage or in the orchestra may be raised again and again; but the *vox populi* will be in favour of the human organ. But, happen what may in the way of operatic revolution, Herr Wagner will be entitled to fair and impartial hearing when his latest works are placed on the stage in this country. Under any circumstances, his masterly orchestration will always render his overtures, preludes, marches, &c., welcome in the concert-room; and with the picturesque power he possesses it is to be regretted that he does not write symphonies, especially as he has made the voice so utterly subservient to accompaniment. As the question of Herr Wagner's position here is pending, we cannot do better than recommend amateurs, at all events, to procure the pianoforte copy of his 'Tannhäuser,' edited with such care by Madame Macfarren, who has supplied a key to the orchestration, which is of infinite assistance in the study of the composer's themes. At the same time, as an antidote, let the 'Masaniello' be also carefully considered, side by side with the 'Tannhäuser.' At all events, the time for calm discussion has arrived. Herr Dannreuther and Mr. Walter Bache have done good service by their perseverance; and the Impresario who will follow the example of the ex-lessee of Italian Opera at Drury Lane (Mr. Wood), and follow up the production of 'The Flying Dutchman' by bringing out 'Lohengrin' or the 'Tannhäuser,' will entitle himself to the thanks of the musical community. In the meanwhile, the publishers and editor of the 'Tannhäuser' have the credit of being useful pioneers. The edition has been most carefully prepared. We must also extend the eulogium to the publishers and editors of Auber's opera for having supplied a restoration of all the suppressed numbers in 'Masaniello,' and these were not a few.

#### LENTEN CONCERTS.

THE name of John Sebastian Bach has been so associated with his 'Grosse Passionsmusik nach dem Evangelium Mathei,' for two orchestras and two choirs, that his more simple, but not less subtle, setting of the Passion according to St. John has been overlooked. The palm of superiority has been awarded to the St. Matthew version, and Mendelssohn greatly strengthened this opinion by his successful revival of the work, in 1829, at Berlin. Sir Sterndale Bennett and Mr. Hullah took much the same view as Mendelssohn, and the successive performances of the St. Matthew Passion in Exeter Hall and St. James's Hall, in Westminster Abbey, and last autumn at the Gloucester Musical Festival, seemed to confirm previous impressions; but we shall be much mistaken if

Bach's 'Johannes-Passion,' executed for the first time in this country at the Hanover Square Rooms on the 22nd inst., does not eventually take the higher place in public estimation. We are indebted to Mr. Barnby, who conducted the composition, for being the pioneer of art on this memorable occasion. The revival of Bach's work will tend to remove those scruples which exist against the presentation of the personality of Christ in music, as if there could be profanation in the Saviour singing instead of speaking: the Gospel can be said or sung with equal devotional feeling; there is no more blasphemy in notation than in the pencil of the painter, who paints Christ, apostles, and angels. No congregation in church or cathedral ever listened with greater solemnity and devoutness than the audience assembled in the Hanover Square Rooms at the morning concert of yesterday week (Friday). The execution of the music was not very uniform, for Miss Julia Elton, the contralto, and Herr Stockhausen, the basso, had to be replaced at the shortest notice by Miss Dones and Mr. Thurley Beale. Then Mr. Arthur Wade, the amateur tenor, charged with the important part of the Evangelist, was timid, hesitating, and subdued, instead of being dramatically emphatic, dignified, and impressive, as the narrator of the awful events of the Crucifixion. Mr. Wade sang carefully and conscientiously; but it will require the highest declamatory powers to do full justice to the music of St. John. Miss Banks was the soprano, and the Rev. Mr. Harvey, an amateur, had the music of Pilate and Peter. In the St. John Passion a single choir alone is required, the music is for four voices, the organ is used chiefly for the recitatives, but the orchestra has its duty in the accompaniments. The Gospel narrative begins with the betrayal of Jesus by Judas Iscariot, follows the incidents of the denial by Peter, the scene with Pilate, the cries of the Jews for the Crucifixion, the division of the garments, the agony on the cross, and the final requiem, "Rest here in peace." The graphic power of the composer throughout this series of scriptural scenes is most remarkable; the incidental choruses of the populace depicting their savage intent, such as the marvellously exciting "Crucify" and "Let us not divide," contrast with the tenderness and pathos of the choral tunes: the latter so fresh, so varied, so touching, and often so sublime. The solos are of greater force, prominence, and interest than in the St. Matthew. There were necessarily curtailments on the 22nd, but the leading soprano, contralto, tenor and bass, have each in turn airs of surpassing beauty. The tenor has florid passages of bravura to execute, requiring almost a violin to do full justice to them. It is difficult to listen to some of the strains without emotion: the turns in the words "wept bitterly" and the intensity of the pathos in "It is finished," indicate the genius of Bach: he must have felt deeply what he noted, for the elements of expression are often overwhelming in their influence. The 'Johannes-Passion' is not crowded with such complexities as the St. Matthew; there is nothing in the concerted pieces to dismay choral societies. It, as well as the St. Matthew, ought to be scored by a master-hand, to adapt the two services for execution on a large scale by our oratorio associations and by the forces gathered at festivals; for the day is arriving when the repertory of sacred music must be extended, and the gems of the old writers, be they German, be they Italian, which have been so long lying dormant in libraries, will be welcomed by the fast-increasing body of intelligent and cultivated amateurs.

Last Tuesday the St. Matthew Passion was again performed in Westminster Abbey, with full band and chorus, thanks to the tolerant and liberal spirit evinced by Dean Stanley.

At the third of the People's Concerts, at the Royal Albert Hall, on the 26th inst., the London Glee and Madrigal Union, under Mr. Land's direction, appeared for the second time.

This Passion Week has been signalized by performances in Exeter Hall of Handel's 'Messiah'

on Wednesday and Thursday. The Sacred Harmonic Society's fortieth annual performance of the work took place on the 27th, conducted by Sir Michael Costa, with Mesdames E. Wynne and Patey, and Messrs. Vernon Rigby and Whitney as principal vocalists. The National Choral Society, under the direction of Mr. G. W. Martin, on the 28th, had as solo singers Mesdames M. Scott and Palmer, Messrs. Vernon Rigby and Lander.

The programme of the Good Friday Sacred Concert at the Crystal Palace was composed of the customary pieces, the great feature being the singing by the vast auditory of the Evening Hymn. The leading singers announced were Mesdames Sherrington, Rudersdorff, Peschka-Leutner, and Patey, Signor Foli, Mr. Whitney, and Mr. Sims Reeves.

The Director's benefit-night (Mr. A. Chappell) closed the season of the Monday Popular Concerts, on the 25th inst. The artists were Mesdames Schumann, Norman-Neruda, M.M. Joachim, Ries, Straus, Piatti; Sir Julius Benedict accompanist, and Madame Sherrington vocalist. Master Le Jeune also performed on the organ.

At the fifth of the Saturday Evening Concerts, on the 23rd inst., Herr Hugo Heermann, from Frankfurt, led in Haydn's string Quartet in D major, Op. 64, No. 1, with Messrs. Jung, R. Blagrove, and Pague as his colleagues. He also ably took the violin part in Beethoven's Trio in E flat, Op. 1, No. 1, with Mr. W. Ganz pianist, and M. Pague violoncellist. Mozart's pianoforte and string Quartet in G minor was included in the scheme. Mesdames Liebhardt and Demeric-Lablache were the singers, and Signor Randegger accompanist.

It will require more than one hearing of No. 7 of the Abbé Liszt's 'Poèmes Symphoniques' to disentangle the ideas contained in it. The composer calls this work 'Fest-Klänge' (Festive Sounds); and clanging is the composition assuredly. The sounds are still ringing in our ears. The orchestration out-Herod's Herod in the expansion and extension of orchestral resource. It exacts an amount of attention which becomes exhausting to the ear; but audiences must be specially trained for such imaginings, and must have physical as well as intellectual powers of endurance. Mr. Walter Bache is the devoted adherent of Dr. Liszt, who for the last eight years has striven to make an English public accept and appreciate his master's latest aspirations. No. 3, 'Les Préludes,' was given again: it is much clearer than No. 7; but, after all, when the pianist played Weber's 'Polonaise Brillante,' Op. 72, scored by Dr. Liszt, the hearers felt relieved, and were again in the regions of the practical. Two pianoforte *solis* by Liszt, 'Sonnet of Petrarch,' 123, and 'Au Bord d'une Source,' were charmingly executed by Mr. Walter Bache. Miss Whinery, a new soprano, gave signs of promise in airs by Jomelli and Mendelssohn.

At the Concert of the Welsh Choral Union, on the 25th inst., Sir W. Sterndale Bennett's pastoral, 'The May Queen' (the libretto by the late H. F. Chorley) was performed: the leading singers were Miss Edith Wynne, Miss R. Jewell, Mr. Cummings, and Mr. L. Thomas. The other pieces in the programme were by Mr. John Thomas, the conductor, Mr. A. Sullivan, Rossini, &c. Miss Megan Watts and Miss C. Wynne sang Welsh airs. Mr. Thomas and Mr. Cusins played a harp and pianoforte duet.

Selections from Méhul's 'Joseph' and Rossini's 'Moïse' were performed at Prof. Ella's third Lecture on Dramatic Music, at the London Institution, on the 28th inst.

At the Crystal Palace Concert, on the 23rd inst., a new MS. Symphony, in B flat, No. 2, by T. Wingham, the 'Leonora,' No. 1. (Beethoven), and 'Ruy Blas' (Mendelssohn) overtures, and Sir W. S. Bennett's pianoforte concerto in E flat, No. 2, were included in the programme. The singers were Madame Peschka-Leutner and Fräulein Drasdil. Mr. Wingham is a pupil of Sir W. S. Bennett, and was a student in the Royal Academy of Music: there is nothing in his work to distinguish him from the ordinary run of symphonists who, possessing ideas

and form, are not creators. It is all very well to be thoroughly versed in the grammar of musical composition, and to comprehend the tone and scope of instruments, but higher faculties are exacted for the symphony and oratorio, and average ability cannot compete with the inspirations of genius. Mr. Wingham had a most indulgent auditory; they encored the scherzo, and they gave him the honour of a recall. The playing of Sir W. S. Bennett's pianoforte concertos seems to be a monopoly with Madame Arabella Goddard, who does them full justice, and whose example ought to be infectious, for these early works are full of genius. The E flat was first played in 1834, but the composer has reposed on his youthful laurels.

#### ROYAL ITALIAN OPERA.

WHILST sympathy must be felt for the singers who are put *hors de combat* by the severity of the weather, no regret could possibly be experienced at the fortunate change which placed Madame Sinico in the part of *Margaret*, vice Fräulein Sessi, on the opening-night of the twenty-sixth season at Covent Garden Theatre, last Tuesday night. Fräulein Sessi's proper position is probably that of *comprimaria* or *altera prima donna*, but Madame Sinico in any emergency is always safe and acceptable as a singer and actress, even in the most commanding character of the *répertoire*. Signora Scalchi's *Siebel*, if vastly inferior to the delineations of Madame Nantier-Didé, or of Madame Trebelli-Bettini, is an average exhibition of singing, but is quite insipid and insignificant as a piece of acting. Signor Naudin, always artistical and conscientious as he is, is not at home in the music of *Faust*. Signor Cotogni's *Valentine* is fairly acted and nicely sung. The feature of the cast was the *Mephistopheles* of M. Faure, one of the most powerful displays of histrionic genius ever witnessed on a lyric stage: it is quite equal in power to the creation of the late Herr Dawson in Goethe's own play. As for singing, the style of M. Faure leaves nothing to be desired. M. Gounod's opera stands its ground firmly, as all masterpieces will do; his setting has extinguished the music of Spohr, of Schumann, of Lindpaintner, and even of Berlioz, both on the stage and in the concert-room. Signor Vianesi was the conductor; of band and chorus, when more in harmony with each other, it will be time enough to write.

#### Musical Gossip.

FESTIVAL frequenters will be glad to hear that Mr. Sims Reeves has accepted engagements both for the Worcester and Norwich Festivals in the autumn, and that Mr. Santley will also sing at both meetings.

At the orchestral concerts to be given by the Wagner Society, which are to be conducted by Mr. Edward Dannreuther, the following pieces are to be the mainstays of the programmes. Wagner's Overture, introduction to the third act, and the entire procession music and choruses of the *gildes* from the 'Meistersinger'; 'Der Walküren Ritt,' and 'Wotan's Feuerzauber,' from the second of his Nibelungen operas; the introduction and finale to his 'Tristan und Isolde,' 'Das Liebesmahl der Apostel.' A large biblical scene for male chorus and orchestra, and his overture to Goethe's 'Faust,' Hector Berlioz's Symphonies, 'Romeo et Juliette,' 'Harold en Italie,' and his overture, 'Carneval Romain,' Liszt's Poème Symphonique, 'Tasso,' and his episode to Lenau's 'Faust.'

The Corporation of the Royal Albert Hall, adopted a form of constitution for the future government of the undertaking last Monday, at the general meeting, the Duke of Edinburgh, presiding. The capital is to be increased to 225,000*l.*, by the sale of 250 more sittings. The Chairman reviewed the past season, which had been decidedly successful, and referred to the arrangements of the forty concerts for the present year, dwelling particularly on the Penny People's Concerts, the formation of a Choral Society, and of an Amateur Orchestral

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Association, and, above all, on the establishment of a National Training School for Music. It was intimated that a General Manager will be appointed.

THE new singer, Herr Arnold Wallden, who was announced for the Crystal Palace Concert on the 23rd inst., but did not appear, is a tenor who made his *début* recently at the Wallner Theatre in Berlin, and whose real name is the Prince Von Sayn-Wittgenstein.

A NEW scholarship has been created at the Royal Academy of Music, arising out of the testimonial fund raised for the principal, Sir Sterndale Bennett. The winner of the prize will be entitled to two years' education at the Academy; the first competition will take place on the 20th of April.

MADAME VOLPINI has appeared at the Paris Italian Opera-house as Norina, in 'Don Pasquale,' the title-part sustained by Signor Scalese. The Impresario has engaged a new tenor, Signor Fernando, to appear as Otello; he has also enlisted the services of Signor Enrico Topay, a buffo of note.

A THREE-ACT opera-buffa, called 'L'Ile Verte; ou, les Cent Vierges,' the libretto by MM. Chevet, Daru, and Clairville, the music by M. Charles Lecocq (of Paris), has been successfully produced at the Fantaisies-Parisiennes, in Brussels. The book treats of the taking possession by a colony of Englishmen of a desert island. After making themselves comfortable therein, they import one hundred women, to be their wives, and on their non-arrival and the partial landing of a limited number, arise situations which provoke the merriment of the Belgians from first to last. M. Lecocq has been melodious and vivacious in his music. The artists were Mesdames Gentien and Delorme, MM. Widmer, Charlier, and Jolly. The success is so great, that 'L'Ile Verte' is to be produced in Paris, where 'les Anglais pour rire' will be always welcome.

FRAÛLEIN JONA, a *débutante* on the lyric stage, has highly gratified the Berlin audience at the Imperial Opera-house, in Weber's 'Der Freischütz.' Frau Mallinger, having made her peace with the Intendant, will sing during Madame Pauline Lucca's engagement in London.

MADAME ADELINA PATTI's representations in Vienna, which commenced with Lucia, have excited the enthusiasm of the Austrian amateurs as much as of her Russian audiences.

SIGNOR ASPA's new opera, 'Piero di Calais,' has been successful at the Vittorio-Emanuele Theatre, in Messina. Signor Gandolfi's new opera, 'Caterina di Giusa,' has been equally fortunate at Catania, the *maestro* having been called for seventeen times.

THERE are two competing Italian opera companies in Madrid: one at the Circo, comprising Mesdames Biancolini, Fité-Goula, Potentini, and Grossi, Signori Tambrlick, Stagno, Guidotti, Colini, Faentini, Pacini, Becerra and David, with Signor Terciani conductor; and the other at the Zarzuela, with Mesdames Frizzi, Urban, Volpini and Camacciolo, Signori Mario, Ugolini, Quintiti-Leoni, Verger, Castelmaly, Delfabro, and Fisrini, with Signor Dalmau conductor.

HERR A. MOHR's new opera, 'The Bremen Cousin,' based on the comedy of Körner, has been successfully produced at Hamburg.

At Constantinople, a British Choral Union has been formed.

## DRAMA

### ST. JAMES'S THEATRE.

'LA CAMARADERIE' of M. Scribe was given for the first time on Monday at the St. James's Theatre. This amusing and thoroughly characteristic work was first played at the Théâtre Français, on the 19th of January, 1837, and was intended as a contribution to the quarrel at that time waging

between the two great contending factions, the Romanticists and the Classicists. All the sympathies of M. Scribe were with the older school. The leanings of the Comédie were in the same direction, and the performance of the drama was a matter of general interest. Critics, however, did not fail to perceive that a portion of the motive of the play was to be found in a vaudeville, 'Le Charlatanisme,' previously given at the Gymnase-Dramatique. The plot of 'La Camaraderie' turns upon the proceedings of a mutual admiration society, the members of which seem intended to adumbrate the leaders of the Romantic school. By a joint compact, they have agreed to sound each other's praises. Each member of their body is, according to the report of the others, a man of genius and the most distinguished member of the profession he follows. Together they constitute *La Jeune France*. Many prizes have fallen into their lap, and they have a newspaper at their disposal, a peer of France at their beck, and a minister of state within their reach. They are all played upon, however, by two or three women, who, with different motives, have determined upon raising to a position coveted by the Camaraderie a young *avocat*, who has nothing but his talents and their aid to help him. Great is the astonishment of the youth at his own success, which to the Camaraderie faction means mutual recriminations and a final rupture. The treatment of the theme is gay and amusing, the repartees are clever, and the action is clear. But the art, like that in every comedy of M. Scribe, is inadequate. M. Scribe seems to have wanted heart. No generous instinct ever moves one of his characters; the motives are always poor, and the actions of his most prominent personages are not seldom paltry. Everything is sacrificed to intrigue, and a sufficient motive to justify almost any scheming is afforded when the necessity is shown a man of his acquiring a position. With these faults his pieces never fail to amuse. In the present play the movement in the second act is especially diverting.

The cast was satisfactory. In Mdlle. Adèle Page the intriguing *Comtesse de Miremont* found an admirable exponent. Madame Ravel played Zoé intelligently, and Mdlle. Riel was an agreeable *Agathe*. In the part of the *Docteur Bernardet* M. Ravel gave a clever piece of character-acting; and *Edmond de Varennes*, the young *avocat*, in whose behalf the women plot, was, on the whole, efficiently presented by M. Andrieu. It may, however, be urged against the last impersonation that M. Andrieu is better suited to mirthful than lachrymose characters, and that the brightness and elasticity of his appearance and bearing are scarcely in keeping with the readiness to despair which belongs to the part he presents. MM. Berret, Schey, Scipion, and Desmonts were also included in the cast.

### GLOBE THEATRE.

MR. BECHER's comedietta, 'A Poetic Proposal,' produced at the Globe Theatre, is a poor piece,—old-fashioned in subject and commonplace in treatment. A manufacturer of blacking employs the "poet of the establishment" to compose a declaration of love. This fails, when delivered, to win the heart of the fair one for whom it is intended, but proves effective with a young and penniless maiden who accidentally overhears it. That it is inoperative in the first case is attributable to the fact of the lady possessing already a lover to her mind. To repel the proposals of the new-comer the old device of scheming madness is employed. The two female parts were agreeably played by Miss Nelly and Miss Maria Harris.

### GALEITY THEATRE.

THE benefit of Miss Ada Cavendish at this house last Monday was an occasion of considerable interest. *Julia*, in 'The Hunchback,' was the character selected. Miss Cavendish interpreted the wayward, but high-minded heroine of Knowles with keen insight into her conflicting motives of action, with great pathos, and with an outburst of passion in the last act which set the seal upon her

previous successes, and justified her in challenging a public verdict in a part that has become a sort of ordeal for the legitimate actress. The applause elicited was frequent, vehement, and evidently genuine. Miss Kate Rivers played *Helen*. Her acting, full of fresh humour, well-assumed *naïveté*, and delightful ease, deserved the marked recognition it won. Mr. Hermann Vezin once more gave his well-studied and impressive delineation of *Master Walter*.

### THÉÂTRE DU GYMNASÉ-DRAMATIQUE.

'PARIS CHEZ LUI,' the new work of M. Gondinet, produced at the Gymnase, is less a comedy than a dramatic sketch. It possesses a thread of a plot, but is almost destitute of dramatic incident or situation, trusting for its chance of success with the public to the cleverness of its dialogue and the force of its satire. What plot it possesses is as follows: Steinbock, the ambassador of the court of Gerolstein to that of Paris, has for task to look after Prince Pattern-Pattern, a prince who, in defiance of paternal injunction, has gone to Paris with the intention of marrying the daughter of his governor. The care of the ambassador is repaid by the young prince, who, foregoing his former intention, elopes with the wife of his too careful guardian. An under-plot shows the sudden jealousy of M. de Maurenes, whose wife presents him a bill for dress of 80,000 francs. Finding this bill discharged without his knowledge, M. de Maurenes is naturally inquisitive and uneasy concerning the source of so large a sum of money. His fears are groundless, however. Madame de Maurenes has simply resolved on amendment, and sold all her dresses and jewels. Presenting herself in a simple toilet, with no ornament except her beauty and a few flowers, her conquest over her husband is complete. M. Pradeau as *Steinbock*, and Mdlle. Pierson as *Lady Hankins*, MM. Landrol, Raynard, Train, and Mesdames Angelo and Bédard support this piece, which, in the character of its satire, recalls 'Les Grandes Demoiselles.' It speaks badly, however, for the play and its interpretation, that the object of especial admiration appears to be the dresses of the actresses.

### Dramatic Gossip.

DOUGLAS JERROLD's comedy of 'The House-keeper,' first produced at the Princess's Theatre in 1833, has been revived at the Royalty. Mr. Buckstone, Mr. Webster, Mr. Vining, and Mrs. Humby were included in the original cast.

'DANIEL MANIN,' a drama, in five acts and eight tableaux, by MM. de Lorbac and Dharmenon, has been produced at the Châtelet. The career of the one-time President of Venice offers little that is suited to dramatic purposes, and the authors have sought to obtain an interest by presenting an imaginary intrigue between the daughter of Manin and an Austrian general. The piece is full of tirades concerning Italian independence. It proved very dull, and, in spite of the acting of Mdlle. Lea Félix and M. Lacressonnière, was a failure.

A PROPOSAL to diminish by 500,000 francs the subsidies to the theatres was rejected in the Assembly by 444 against 224. The amount finally granted was 1,680,000 francs.

THE new piece by M. Alexandre Dumas, lately performed in Paris, is to be brought out at the Victoria-theater of Berlin, under the title of 'Die Prinzessin Georges.'

THE Leipzig Stadttheater has, amongst other novelties, brought out three little pieces, which have been favourably received—a one-act comedietta, entitled 'Minnewerben,' by O. F. Gensichen; a piece, in two acts, by Karl Gründorf, entitled 'Eilgut'; and a *divertissement*, 'Die entführte Braut,' arranged by W. Reisinger, with music by Pagni.

At the Teatro Valle of Rome, Signor Cagnoni's 'Papa Martin' has been performed; at Turin, Milan, and Venice, dramas in the popular dialects are obtaining more success than usual.

In addition to what we have reported on the Turkish dramatic movement, we may relate that the adaptations of French pieces have been succeeded by a more national entertainment, in the shape of a drama founded on the well-known subject of Leila and Mejnoon. A love-tale chimes in well with the popular sympathies of all classes. We may now look for ballad literature supplying another phase of the drama, brigand plays. Then may come fairy tales and extravaganzas, and the stage will be a recognized institution. A curious feature of the present dramatic mania is that a young Turkish writer has produced a piece in French, called 'Le Cerf-Volant,' which was to be represented about this time at the French Theatre in Pera. 'Leila and Mejnoon' drew a large audience. The author is Mustafa Effendi.

From a list of the Turkish Dramatic Company in Constantinople, we see, as we stated, that there are no Turks in it, but that the actors and actresses are all Armenians. The authors are Turks. The last production was a translation from the French of the drama of 'Cesar Borgia.'

On the 23rd of February the Armenian Dramatic Company gave a special representation of a translation of Alfieri's tragedy of 'Merope.' The leading Armenian actress is now Madame Aroussian.

We have to announce the formation of another new national school of drama, and this again in Constantinople. There the Romaic drama has flourished, and the Armenian and Turkish drama been created. It is in consequence of the excitement attendant on the latter that the Bulgarians, the most laggard nationality in the empire, have produced in Stamboul an historical drama, founded on the history of Bulgaria. Besides an author, native actors have been produced.

SIGNOR ACHILLE TORELLI has been superintending, in Milan, the rehearsals of his comedy, 'La Fanciulla,' which is shortly to be performed by the Bellotti-Bon company.

THE name of the first Bulgarian drama is 'Nevinka.' There is a princess in it and a robber chief. There being no Bulgarian actresses as yet, the author played the part of the heroine. There were only twelve women among the audience, but then the Bulgarians in Constantinople are chiefly immigrants.

AMONGST the newly-written dramatic pieces brought out on the Italian stage are the following *proverbes*: 'Non dite male di me,' by Signor Carlo Brogi; 'La mano tira e il diavolo coglie,' by the Conte T. Cambray-Digny.

A new play, by Herr August Wintterlin, entitled 'Der Geisterbanner,' has been successful in Stuttgart.

HERR ERNST WICHERT has, according to the *Illustrirte Zeitung*, finished a new popular play, entitled 'Die Fabrik in Niederbronn.' This play will be first performed in Königsberg, and afterwards at the Woltersdorff-theater of Berlin.

A NEW comedy, by Herr Rudolf Kneisel, the author of the successful play 'Tochter Belial's,' has been performed at the Friedrich-Wilhelmstadt Theater of Berlin. The comedy is in five acts, and it is entitled 'Die Anti-Xantippe, oder Krieg den Frauen'; the comic situations were much applauded, and the performance was a great success.

At the Berlin Hoftheater, Herr Rudolf Gottschall's 'Katharina Howard' has been performed, with success.

### ANTIQUARIAN NOTES

An Old Latin Grammar.—I possess an old Latin grammar, of which, unfortunately, the title-page, preliminary matter, if any, and the first eight leaves, are wanting. With the exception of its being perforated throughout by worms, it is otherwise in very good condition. It is in quarto, has leaves numbered on one side, not the pages, to 186, and has after these twelve additional leaves,

on which is printed, in three columns, an index or table of contents. The work consists of a text in Latin hexameters, with a Latin prose commentary. It is printed in Old English characters, with abbreviations. As a specimen of the poetry I give the two last lines:—

Explicit Ebrardi Grecismus nomine Christi  
Qui dedit alpha et o sicut laus et gloria Christo.

Fortunately a paragraph at the end supplies us with the name of the author and the date, which I give in the original Latin, *literatim*:—"Viri litterarū doctissimi magistri Ebrardi bituniensis grecismi liber una cum glosa magistri Johānis vincentii metulini in florentie Pictavensi universitate regētis Rothomagi cura pervigili castigatus per Petrū regnault. Magistrum petrū violeto et Natalem de harsy Anno dñi M.CCCCC, die vero xxiii. aprilis: finit feliciter." Whether this is a well known or scarce book I do not know. Perhaps some of your readers may be able to supply information about it, and give the correct title, if other there was than that contained in the paragraph quoted above. Why a Latin grammar should be called *Grecismi liber*, I do not comprehend; the word "violeto" also puzzles me; nor am I aware what town or country is denoted by the term Bituniensis.

THOMAS C. PRICE.

\* \* Mr. Price's volume, with the date, 24th of April, 1500, and printed with French black-letter type, which resembles much the English character of that time, seems to be scarce, and unknown to Hain, Panzer, Brunet, &c., nor have we found any trace of this particular edition, either in the British Museum or in the Bodleian Catalogue. But the book itself is not unknown. Brunet and Hain mention at least six editions; and there is one in the British Museum, not mentioned by them, which has neither date, printer, nor place, but which is printed, most probably, at Strasbourg, by Grüniger or Pryss, about 1498-1500. If Mr. Price had given the signatures of his volume we could perhaps have told him what is wanting in his copy, now we are only able to state that the two editions preserved in the British Museum (the above named and an edition of 1487, printed at Paris by Levet) contain—1. Joh. Vincentii Metulini prefatio; 2. argumentum; 3. prologus; 4. prohemium, and 5. a table of chapters, altogether occupying, in Levet's edition, seven, and in the Strasbourg edition eight pages. This last edition has moreover one leaf for the title-page. The index or table of contents in Mr. Price's volume is in neither of the editions preserved in the British Museum, and is therefore a valuable addition to his particular edition. As to Mr. Price's questions, it is clear from the colophon, that the book was printed at Rouen (Rotomagus) in 1500, by three printers, the second of whom calls himself (Magister) Petrus Violeto, which name is spelt in other works of the same artists Violette. Some printers of that period Latinized their names, others did not. The term Bituniensis, added to the author's name, indicates that he was of Bethunia or Bithunia, a town at present belonging to France (Pas de Calais), and called Bèthune. As to the title *Grecismi liber*, the author himself says, after the two lines of poetry quoted by Mr. Price (at least in the two editions before us)—"Hic actor gratias agit domino iesu christo super adimpletione sui libri . . . quem a grecis nominibus de quibus octavum quinti libri scripsit capitulum voluit nominari utpote a nobiliori et potiori parte. Cum enim omne genus eloquentie a fontibus grecorum sumpserit exordium dignum duxit opus suum ab eisdem sue denominationis sumere vocabulum." We have denoted the contractions. The author himself was called *Grecista*, "quia . . . condidit . . . Grecismum." In the 'Nouv. Biogr. Gén.' it is said that the work is "a treatise of the Latin language, but considered now and then in connexion with the Greek, of which it has derived many elements and many forms."

TO CORRESPONDENTS.—G. H. K.—H. M. G.—R. I. J.—A. V.—W. C.—J. M. B.—H. P.—I. P.—Collector—received.

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